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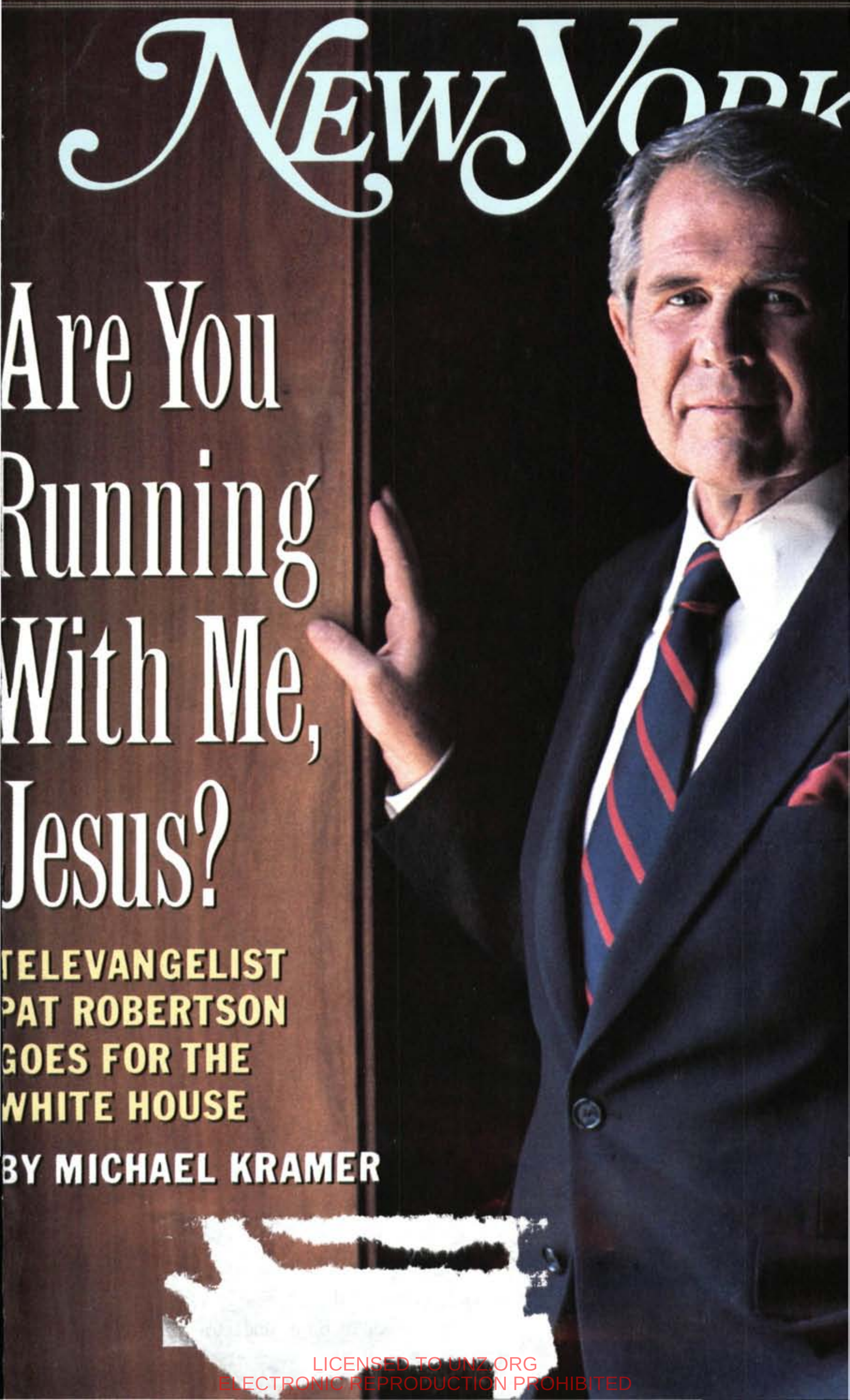
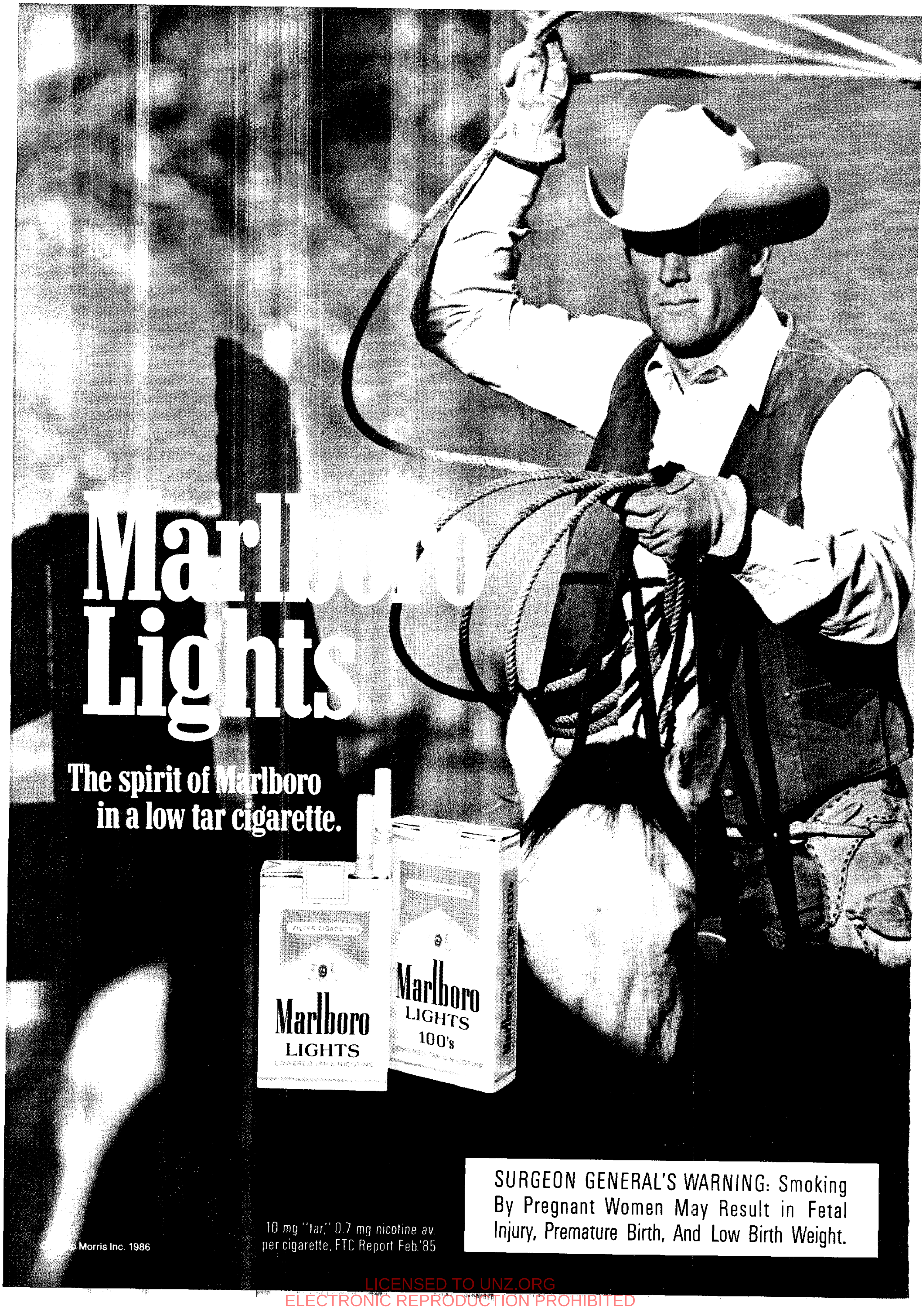


Are You Running With Me, Jesus?

TELEVANGELIST PAT ROBERTSON GOES FOR THE WHITE HOUSE

BY MICHAEL KRAMER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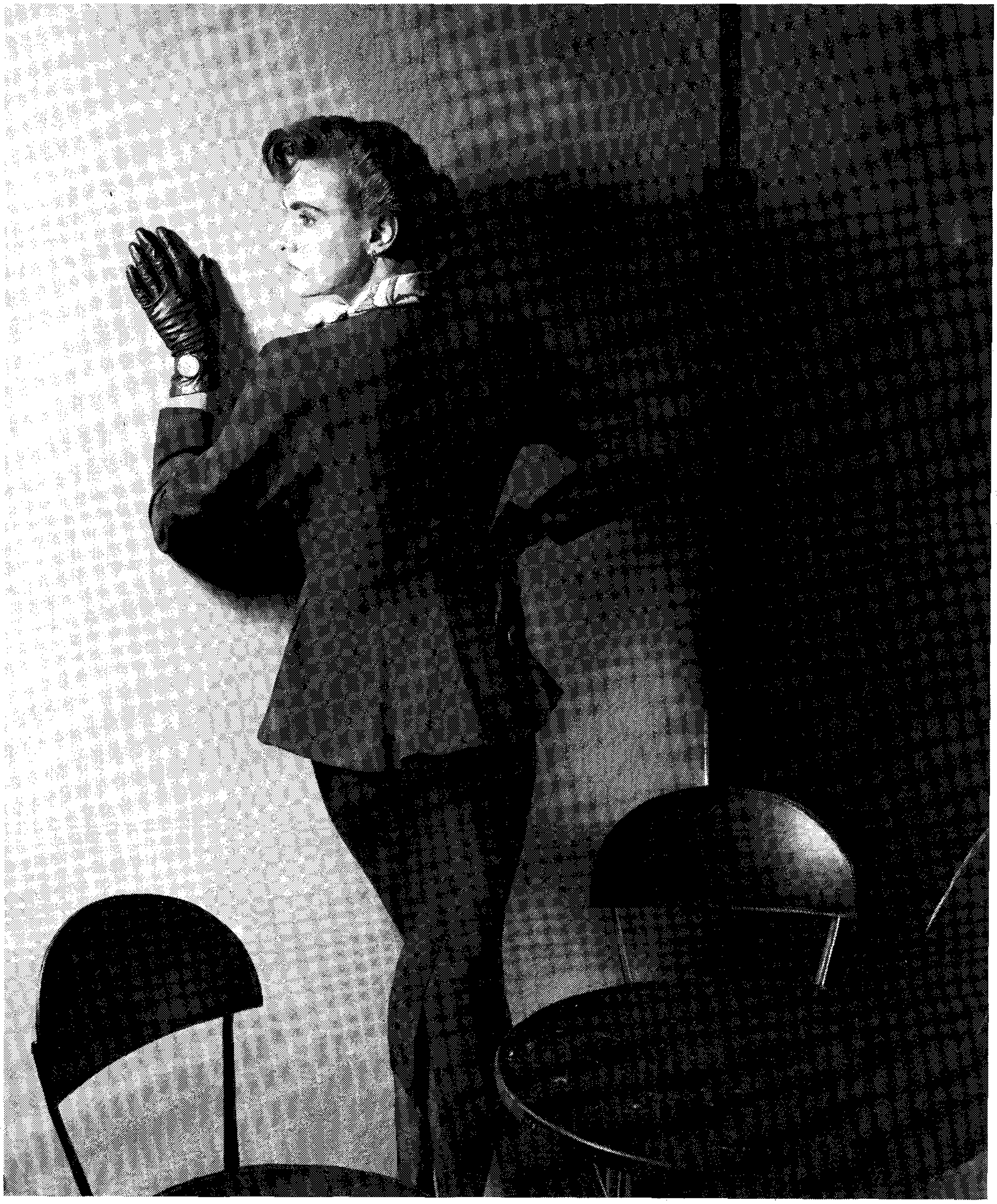

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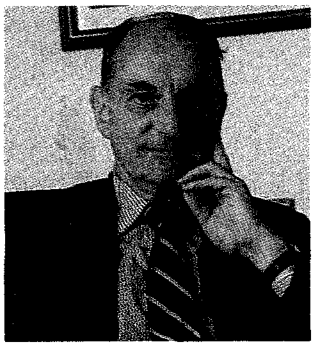
BY MICHAEL KRAMER

Pat Robertson is an evangelical Christian who speaks in tongues, a TV preacher, and head of the Christian Broadcasting Network. He's also a serious candidate for president of the United States. Last week, he came in second to Vice-President George Bush in the second stage of Michigan's complicated GOP primary, and Robertson has strong support in Iowa, New Hampshire, and throughout the South. "Pat Robertson," says one political consultant, "is a politician whose profession happens to be religion."

30 The Old Master and the Yuppie

BY DINITIA SMITH



Louis Auchincloss writes of a world of good families, power, and deals made behind closed doors—which just happens to be the world he lives in. Auchincloss, probably America's foremost novelist of manners, is also a partner at Hawkins, Delafield & Wood. He is a clubman who summers in Bedford and spends the rest of his time on Park Avenue. But Auchincloss is also a dangerous and subversive presence in New York society—he is an artist and a scholar. About the plot of his latest novel, *Diary of a Yuppie,* he says, "Selfishness and ruthlessness bring rewards. They always have and they always will."

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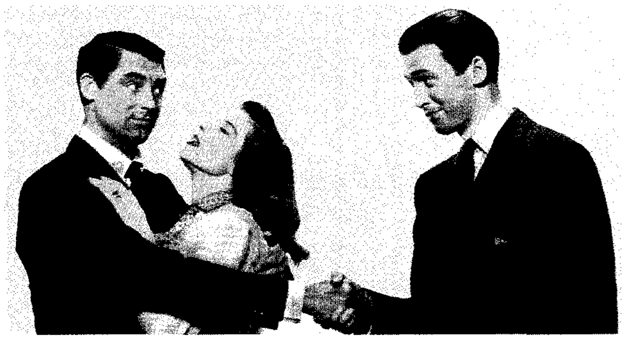
BY STEPHEN M. POLLAN, WITH MARK LEVINE

This week, real-estate lawyer Stephen M. Pollan continues his guide to selling a co-op or condominium apartment. Having set the price, hired the pros, and prepared the apartment for buyers, you're finally ready to sell. Pollan explains how to negotiate, sign a contract, and close.



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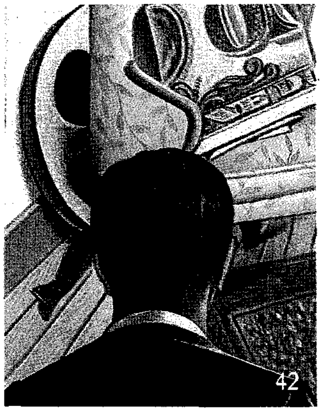

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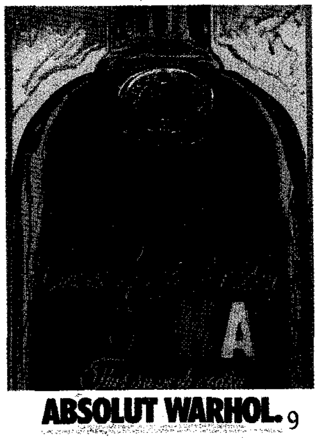
ABSOLUT WARHOL.

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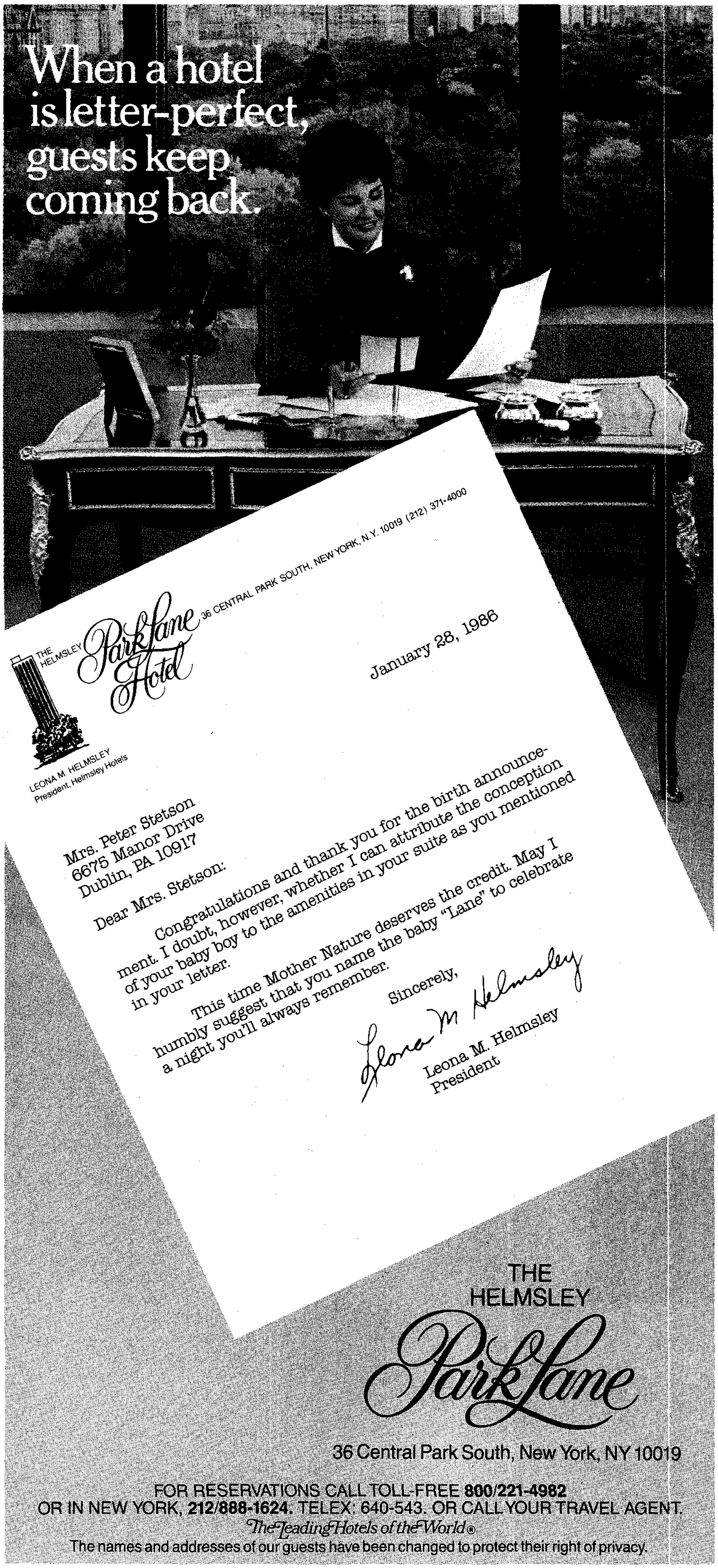
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January 28, 1986

Mrs. Peter Stetson
6675 Manor Drive
Dublin, PA 10917

Dear Mrs. Stetson:

Congratulations and thank you for the birth announcement. I doubt, however, whether I can attribute the conception of your baby boy to the amenities in your suite as you mentioned in your letter.

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Sincerely,

Leona M Helmsley

Leona M. Helmsley
President

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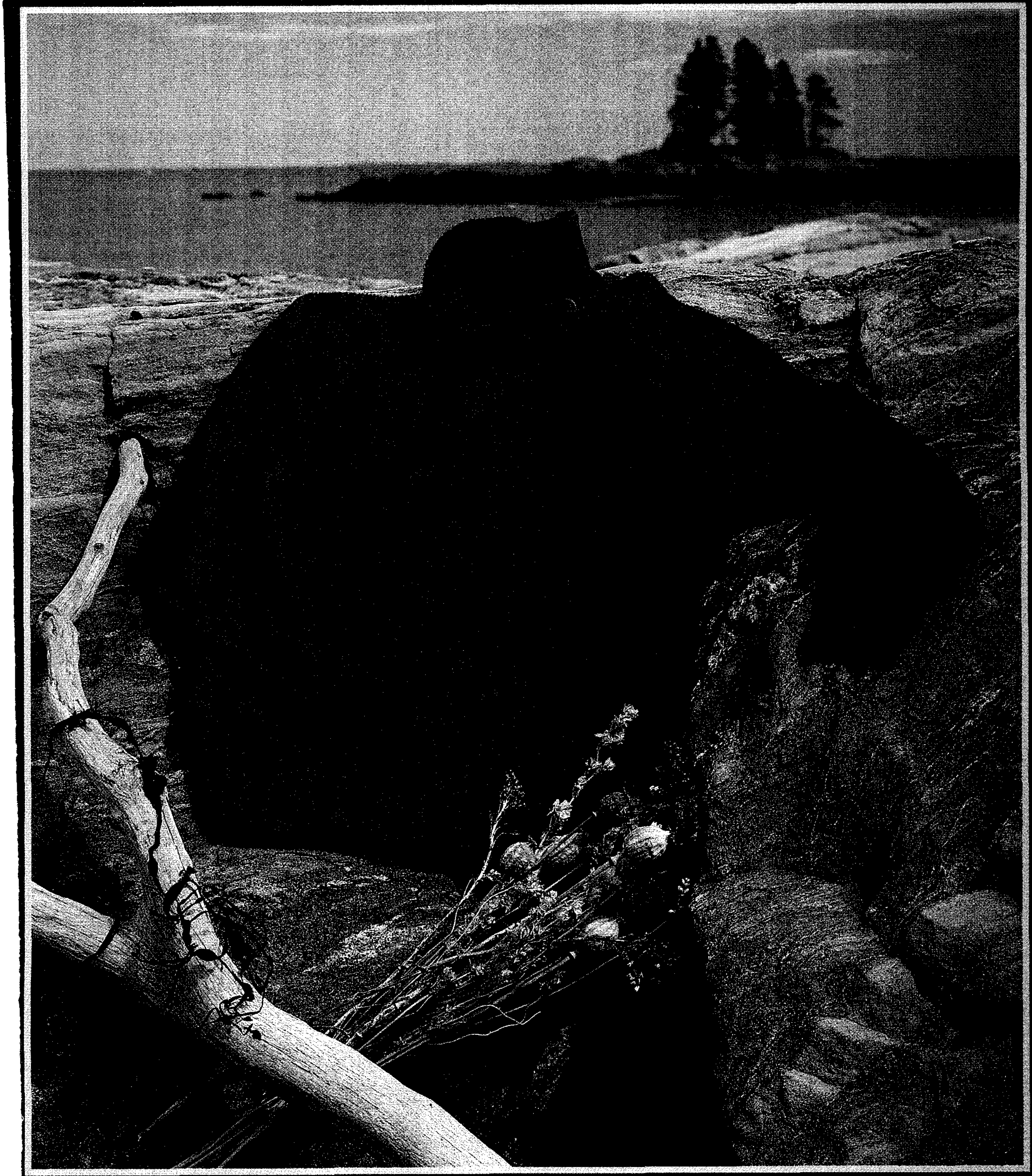

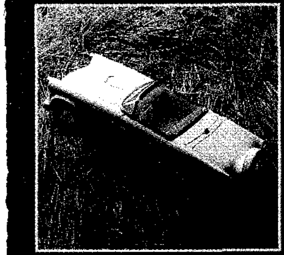

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LETTERS

L'Argent

JOE KENNEDY, THE FIRST HEAD OF THE Securities and Exchange Commission, said that all successful businessmen are mean, rapacious, and greedy. Things haven't changed since 1933 ["Insiders," by Michael Stone, July 28].

Al Broderick
Orangeburg, N.Y.

THE ONLY THING I FIND MORE APPALLING than Dennis Levine's crime is the poor system of controls that allowed his greed to reach such heights. I wonder how many cool and cautious Wall Street whiz kids are succeeding at the same game by exercising enough restraint to keep the SEC's computer from picking up their trades.

Coleen Curran
Newport, R.I.

IF, AS MICHAEL STONE SAYS, DENNIS LEvine was "emulating his true mentors, the corporate raiders and entrepreneurial wheeler-dealers he served daily on Wall Street," his dubious achievements pale by comparison. It is not unusual for a corporate raider to amass many times Levine's $12.6 million in a few days. Additionally, heavy debts, layoffs, foreclosures, and even suicide have been known to float in the wake of a corporate raid. Without the raiders, Levine would never have been able to gain illegally. The rub is that the raiders gain more, and their potential damage to target companies and their employees is well within the law.

B. Vivien Ambler
Queens

Long Division

I READ STEPHEN A. NEWMAN'S ARTICLE on New York divorce law ["Splitting It Up," July 28] with interest and surprise. Within the obvious limits of a general-interest magazine, it was legally accurate and its suggestions were helpful. Newman's conclusion that settlement is the best way to proceed couldn't be more true. However, I too often find that a client's inability to suppress his or her anger is the biggest obstacle to settlement.

Leonard G. Florescue
Ruskin, Schlissel, Moscou,
Evans & Faltischek
Manhattan

IN HIS OTHERWISE EXCELLENT ARTICLE on divorce, Stephen Newman failed to indicate that both the Price and Wegman cases are currently on appeal. The decisions of the appellate courts can be expected to answer definitively many of the open questions regarding the interpretation of various provisions of the 1980 Equitable Distribution Law.

James H. Goodfriend
Tenzer, Greenblatt, Fallon & Kaplan
Manhattan

The Asbestos Threat

ASBESTOS-CONTAINING PRODUCTS HAVE been used in buildings for more than 60 years, and no undue health effects have been noted from this type of low-level exposure ["The White Menace," by Daniel Wise, June 16]. There is no scientific study that establishes disease as a result of ultralow building exposure, and several studies have demonstrated that disease is not related to low-level asbestos exposure.

The "trivial exposure" that Dr. Irving Selikoff claims causes mesotheliomas in those who use home workshops and in the families of asbestos workers has never been measured. Simulated studies indicate such exposures were anything but trivial. They range from 1,000 to 10,000 times higher than building exposures. A wife who shook out her husband's work clothes was exposed to concentrated heavy doses, although only for short periods.

In addition, the European scientific community, along with many noted American scientists, does not subscribe to Selikoff's view that "once asbestos is inhaled it is never expelled from the body." Evidence indicates that smaller particles are entirely disposed of by the body's immune system. A percentage of the other fibers are either coated by body fluids, and rendered inert, or entirely dissolved.

Finally, reports of mesothelioma cases in those with "one-day" exposure never took into account other possible causes of the disease. Indeed, for a while it was presumed that asbestos was the only cause of mesothelioma. This is now known to be false. Unfortunately, because of the preeminent concern regarding asbestos, we have missed the opportunity to learn about other potential causes of disease.

Barbara Pfeffer Billauer
Associate professor
NYU Center for Safety
Manhattan

Daniel Wise replies: It's true that no scientific study establishes disease as a result of ultralow exposure to asbestos—because no investigations of such exposure have been made. Many statistical studies, however, show that at ultralow levels, there is some risk (albeit small).

Billauer is wrong to assert that the exposure of asbestos workers' family members (who as a group suffer increased rates of cancer) has "never been measured." Professor William J. Nicholson measured the levels in homes of asbestos miners in Newfoundland and California. The asbestos concentrations in these homes were higher than those in the outdoor air, but still quite low—far below those in the "simulated studies" arranged by the Asbestos Institute. The Environmental Protection Agency has concluded that workers' families face a serious hazard.

Billauer's third error: While some asbestos fibers are excreted or dissolved, many can be found in lung tissue 50 years later. And the vast majority of those who contract mesothelioma have been exposed to asbestos.

But all this avoids the real issue. Billauer focuses too narrowly on ultralow "building exposure." What people should be concerned about, as my article made clear, is asbestos in friable, damaged condition. People in buildings with damaged asbestos inhale millions of fibers at "point sources"—often day after day. At even greater risk are those who must maintain the asbestos material and the workers who must make repairs in these buildings.

Jerseyan Spoken Here

HAVING GROWN UP AT THE JERSEY SHORE I was amused by Jane Goldman's tour o the area ["Born to Sun," June 30–July 7] She must have interviewed only out-of staters; otherwise, she would never hav heard the phrase "on the shore." In Jersey it is always "at the shore," as in "Asbury' got the best merry-go-round at the shore.

Jane managed to capture the particular flavor of some of the shore' best-known spots and provide a goo read for those of us to whom "the beach will always mean the Jersey Shore.

Judith Dav
Weehawken, N.

A Correction

A statement in Patricia Morrisroe' "The Death and Life of Perry Ellis" [August 11] was incorrectly attribute because of an error in the editing process. Peggy Lee, not Lee Adduci, sai that Ellis's friends read his reviews t him and that "he could still hear and h understood. It made him very happy." *New York* regrets the error. ■

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

NEEDY ANDY O'ROURKE...CBS TALK...EYEING L.A.... A SECOND *VOICE*... A *GMA* JILTING

ANDY O'ROURKE'S BALKY BACKERS

Republican gubernatorial candidate Andy O'Rourke is having trouble lighting a fire under two of New York's best GOP fund-raisers.

A Republican source says O'Rourke met in June with arbitrageur Ivan Boesky and asked him to raise $1 million for O'Rourke's campaign—and was turned down. Boesky was unavailable for comment, but an O'Rourke spokesman confirmed the report and said Boesky told the Westchester County Executive he couldn't help raise the money because of his commitments to other candidates.

One month after the meeting with Boesky, O'Rourke went to see Richard Nixon and discussed having the former president help him raise a quarter of a million dollars by holding a $1,000-a-head foreign-policy briefing. Nixon later said no. "We would like to help Mr. O'Rourke," says Nixon spokesman John Taylor. "But President Nixon's policy this year is that he isn't holding any fund-raisers, except for one he held for his old friend [and former White House speechwriter] Bruce Herschensohn in California. We've told Mr. O'Rourke we'll talk to his people again in September."

TOM WYMAN'S LONDON SEAT

CBS insiders are speculating about the significance of chairman Tom Wyman's July 23 trip to the London headquarters of Imperial Chemicals Industries.

The multinational firm—which makes industrial products—just named Wyman its first American director in an attempt to "communicate a corporate identity" in the U.S. Network staffers are asking whether "ICI might be Wyman's way out of CBS."

But CBS spokesperson Anne Luzzatto says, "That is absolutely not the case. He is functioning only as an outside director, just as he does as a member of the boards of General Motors, AT&T, and the Ford Foundation."

CAPITAL GETTING A *VOICE* OF ITS OWN

Will *The Village Voice* play in Washington? Leonard Stern and David Schneiderman think so. They are making plans to start a Washington *Voice* sometime in 1987.

"Leonard was the catalyst," Schneiderman says. "He came back after spending a day in Washington five or six months ago and said we should start a paper there. That's the way Leonard works. And so we started making plans to do it."

Three other publishers, including Joan Bingham and her partners, Martin Peretz and Mortimer Zuckerman, have tried to produce similar papers in Washington. All but *City Paper*, started in 1981 by a Baltimore publisher, have failed. But Schneiderman, who has already chosen a Virginia plant to print the new *Voice*, is sure he and Stern can succeed. "If you keep the expenses reasonable," Schneiderman says, "there's no reason it can't work. The only unanswered question is editorial staffing, and what the relationship of *The Village Voice* will be to this publication. It can't be something a bunch of New Yorkers implant on another city. It has to be something that comes out of that city and the people in it."

A *PRIVATE EYE* IN MOVIELAND

Those editors of *Spy* magazine—the nascent New York version of *Private Eye*—are about to get stiff competition from London. A group of British newspaper and television journalists, some of whom have been contributors to the original *Private Eye*, are going to start an American version of the British humor magazine. They say the still-unnamed publication will be "a mixture of satire and powerful exposé."

The Brits will base their magazine in Los Angeles—"because the movie industry is such fertile ground for satire"—and eventually open offices in other cities. They hope to have their first issue out by early 1987.

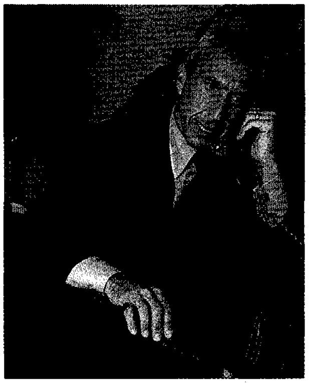
—PEG TYRE

JESSE HELMS TUNES OUT *GMA*

It looks as if Jesse Helms is trying to duck hard questions about the Justice Department investigation into whether he or an aide passed secret government documents to Chile.

The North Carolina senator canceled an interview on *Good Morning America* last week when he learned that the questions were going to be asked by ABC News anchor Steve Bell rather than David Hartman.

"We were misled," says Helms press aide Barbara Lukens. "The senator agreed to do a general interview and not answer questions about foreign policy. We envisioned something light—to bring out the family man, the side the public isn't able to see. Then *GMA* pulled a bait and switch, setting us



BOESKY

WYMAN

STERN

hotographs: top, Joyce Ravid; center, Nancy Moran/Sygma; bottom, James Hamilton.

TIMES CLEANUP...BOUTIQUE ATTACK...HOTEL SPLIT...ABC'S DRUG CHAT...GIMBELS' FATE

HELMS

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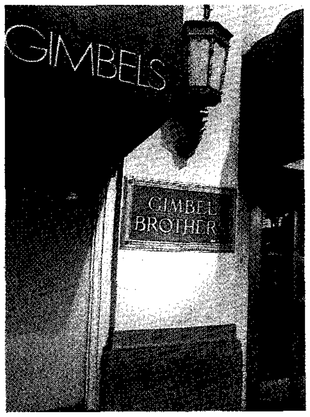


GIMBELS

up for a hard-news story."

GMA spokesman John Goodman says, "We requested a general interview with the senator that would have encompassed everything, including Chile. It wouldn't have been an easier interview if David Hartman had done it."

TIMES TACKLES STICKY FINGERS

There may still be some hope for New Yorkers long frustrated by the ink left on their hands after reading "All the News That's Fit to Print." The New York *Times*—which has long been messier to the touch than the *News*, the *Post*, or the *Wall Street Journal*—has begun testing a new method of applying ink to printing plates in hopes of reducing the amount of ink that rubs off on readers' fingers.

The new process—"keyless anilox offset inking"—is being tested at the *Times*'s Carlstadt, New Jersey, printing plant. "The main point in trying the new system is to get better printing," says J. A. "Andy" Riggs, *Times* senior vice-president for operations, "but as a by-product, there is likely to be less ink rubbing off. We're trying it on a couple of little presses. Some days it works great, some days it doesn't work at all. But eventually we'll get it right."

WEST SIDE ALERT: UPSCALE THIEVES

A new trend has hit Columbus Avenue—shoplifters disguised as customers above suspicion. Store owners say the thieves divert attention by sporting Gucci belts and Vuitton purses and hiding their loot in fancy shopping bags that clerks hesitate to check.

Shops between 69th and 81st Streets have been so hard hit by the new breed of shoplifters that the owners are using runners to alert other stores when a suspect is spotted. "This isn't impulse stealing," says Sandi Lynne, owner of Courts & Sports, "this is a class act. The higher the rent, the more refined the thief."

The merchants are planning to expand their warning system next month. "Stealing gets very bad in the fall," says Lynne. "That's when shoplifters go looking for their winter wardrobe."

SAG HARBOR'S SALOON SPAT

The American Hotel in Sag Harbor—the Long Island landmark that has been a hangout for the likes of Carl Bernstein, filmmaker John Avildsen, and artist Susan Rothenberg—lost its entire kitchen staff last week. Chef Jean Arondel, who had been at the restaurant for eleven years, led the walkout.

Arondel is not the first to leave. Two weeks ago, a previous defector, bartender-sculptor Sean Doyle, got a new job at the Main Street Tavern, and took regulars Bernstein and Avildsen with him.

Hotel manager Susan Oi says the staff left for a variety of reasons having nothing to do with the way the hotel is run. But Doyle says, "The managers have made the hotel very stiff and formal. The American used to be a wide-open spot. They've taken the magic out of the place."

HEAVY HITTERS FOR GIMBELS SITES

Developers Bill Zeckendorf and Larry Silverstein are talking about bidding for the Gimbels stores on 33rd and 86th Streets. The New York developers are holding discussions with Indianapolis shopping-center developer and sometime movie producer Mel Simon about forming a partnership to buy the two stores, along with Gimbels' Long Island City warehouse.

The stores have been on the market since January, when Gimbels' parent company, the Louisville, Kentucky–based Batus, Inc., decided to close all 36 stores of the nationwide chain.

Simon, who produced the 1979 George Hamilton comedy *Love at First Bite*, has been interested in the properties since they were first put on the market. He brought Silverstein and Zeckendorf into the project because "they know the turf."

Says Simon, "We haven't even constructed the deal yet. But what we're interested in is turning the sites into a combination retail-commercial-and-residential development."

DRUG SCREENING AT CAP CITIES/ABC

ABC's Cap Cities managers have decided to give their new employees a lesson about drugs in the workplace. ABC department heads have been sent a fifteen-minute tape called *White Lady* and told to screen it for their employees. The tape draws on a documentary narrated by Stacy Keach—*High on the Job*—which was shown in 1985 by Cap Cities.

"The program is designed to make two points," says ABC spokesperson Julie Hoover. "One is that if you have a drug problem, there are places here to get help. The second is to educate them to the difficulties of being involved with any drug, although the film itself focuses on cocaine. The company wants its employees to know help is available."

Photographs: top, Terry Arthur/Camera 5; center, David Kelley; bottom, Martin Levick/Black Sta

On Madison Avenue/Bernice Kanner

THE EUROPEAN WAY

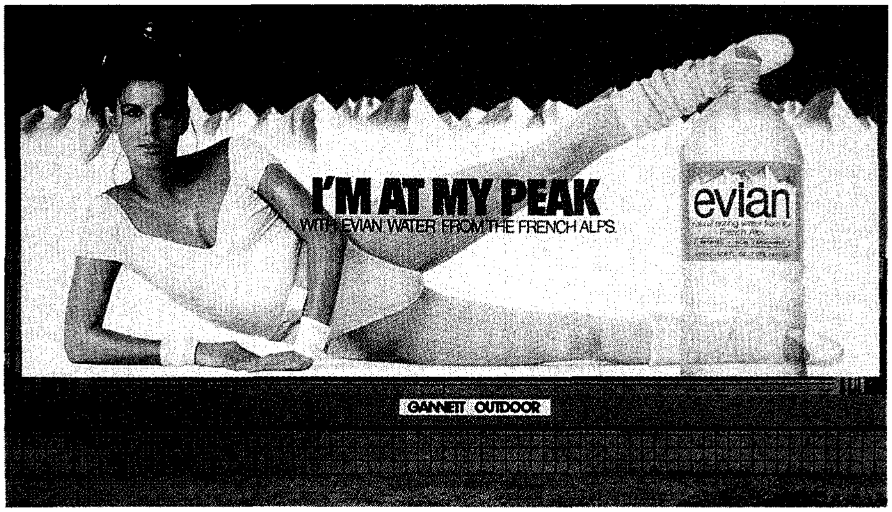
Laugh, Cow, Laugh

"I WENT HOME AND I SAID, 'LOOK, STUart,' " goes one radio spot, " 'I brought you a little Laughing Cow in a red net bag freshly wrapped in wax with an easy-open French zipper.' He said, 'Enid, don't talk naughty to me.' Then he ate all ten mini-cheeses and said it was the best treat he ever had in bed. So I smacked him." The commercials have made radio listeners in six cities smile all the way to the dairy case: From April 1984 (when the spots were first aired) to December, Fromageries Bel's sales of Laughing Cow cheese were 77 percent higher than in the same period the year before.

TBWA, the agency responsible for the cheese spots, has also produced startlingly sensual billboards for Evian bottled water, highly stylized magazine ads for Absolut vodka and Bombay gin, romantic fantasies for Grand Marnier liqueur, and fairy-tale sagas for Volvo. It has also created some of the most poignant commercials in television history—for UNICEF greeting cards.

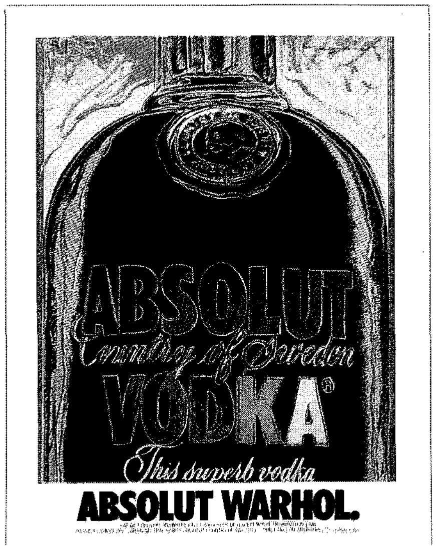
The agency is unusual for more than its success. The youngest and smallest of the international agencies—it is the twenty-seventh-largest in the world and now bills around $400 million a year—TBWA remains, after sixteen years, a oint venture of four partners from four countries and four advertising backgrounds. Chairman and chief executive William Tragos, a Greek-American from St. Louis, is the agency's manager-administrator. Frenchman Claude Bonnage eigns in the market-research area. Uli Wiesendanger is Swiss and is the creative lead, and Paolo Ajroldi, from Italy, specializes in account services.

What the quartet had in common was n idea that, in view of the frenzy in the dvertising-agency world today, seems rophetic. "We aimed to create a truly nternational agency, something that had ever happened before our founding in 970 and has not happened since," says ragos, who fell in love with the glamour f advertising when he saw the 1956 Gregory Peck movie *The Man in the Gray Flannel Suit*. "The current rash of buy-uts and mergers is an attempt to purhase what we have organically homerown. We are the most culturally oherent of the international agencies. We bought only $6 million of last year's 400 million in billings, so you might say e're 99.5 percent pure. We've been busy oing advertising, not deals." Saatchi & aatchi, on the other hand, Tragos contends, is less comparable to Ivory soap. "They claim to have begun in 1970, but they really started two years earlier as Cramer & Saatchi," he sniffs, "and they bought something like $7 billion of their $7.5 billion in billings. That makes their cultural coherence a mere 7 percent." (A Saatchi spokesman said these figures were inaccurate, but would not provide others.) It also puts them in a perilous position, he warns, since they are "buying someone else's mistakes and adopting a different personality in each country in which they operate. You know how often liver transplants are rejected."



WATER BABY: *TBWA's ads for Evian use sensual, European-style images of the human body.*

TBWA's four partners had worked together in Europe for Young & Rubicam for over thirteen years—Tragos had run Y&R offices in Belgium, Holland, and France—and when they ended up in Paris, Monday nights were set aside for spaghetti and poker. During these sessions, talk turned to branching out on their own. After months of toying with the idea, each of the players ponied up about $15,000, gave Y&R approximately nine months' notice, and started fresh—an unusual ethical stance then and now, since most spinoffs leave with a client from their former agency.



BEST BRAND: *Now the top imported vodka.*

But then, TBWA was not bent on becoming a Goliath. "We had the zeal of converted Catholics," says Tragos. "We were fanatics, determined that our clients know us the way our family doctor knows us—intimately." Indeed, TBWA seems to be swimming against the tide of bigness, valuing close relations with clients and quick in-house communication. When an office threatens to get too big—say 100 to 125 people—the agency simply opens another office, as it did in Germany, Italy, and the United States, where a St. Louis office was added three years ago. TBWA now operates twelve offices in ten countries and maintains affiliates in eight other countries. The agency is highest on the charts in Italy, where it's the sixth-largest firm, but it is consistently in the top 30 in every foreign country in which it operates.

TBWA's insistence on staying small means that its profits are lower than its competitors'. While many giant agencies say they aim for a 25 percent pretax profit, Tragos says TBWA never makes more than 10 percent. "We work under the mandate that a few heads are better than one dictator, so there's no big decision that doesn't involve all four of us. It is a more expensive *modus operandi.*"

So is TBWA's penchant for working in

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very close partnership with its clients—even to the point of having its account supervisors function, in some cases, as brand managers for the advertiser. Michel Roux, president of Carillon Importers, credits TBWA with the success of Absolut, which was fourth in sales of imported vodkas when it was introduced in 1980; now it is first. "TBWA is as concerned about my business as it is about its own," he says. "They're impatient with the easy way out. They like to look further, to experiment, to try new ideas, even outrageous ones. They never stop asking questions. I don't have all the answers, but together we find solutions. This is how an advertising agency is supposed to work."

Often those solutions are novel. Frank Schnieders, president of Fromageries Bel, praises TBWA's creativity in placing as well as writing the spots for Laughing Cow cheese. "Their unexpected choice of radio for the Laughing Cow Minis campaign is a typical example of their approach. Not the usual visual appetite appeal. No package as hero. No ads in the routine home-service or women's publications. They broke all the rules and it worked. In record time."

In its use of research and media, TBWA relies heavily on a European vision. "There are more facets to European market research," says Tragos. "They look into why people like brown, say." There's also less emphasis on television advertising in Europe. TBWA spends only a third to a half of its billings in TV. "TBWA tries to be different, but not for the sake of being different," says Tragos. "It's not that we don't respect the tried and true, or have all the basics at our fingertips. But if all we can give our clients are basics, they can get those down the corner. So much New York advertising is inbred; a good deal of it is New York Jewish humor. That's great, clever, and it works for many products. It's wordsmithery at its best. But there's little visual emphasis, and it's not the only way to achieve creative class or consumer awareness."

TBWA's tendency is to use the glamorous, sensual European style of presenting the human body. In the Eminence commercial, a model who could be working for Chippendale's stares at the camera pensively—rakishly clad only in Le French briefs. On the outdoor panels for the spring water from the French Alps, six bodies that could be part of a Bob Fosse dance lineup flex their gleaming biceps and raise their Evian bottles high. "Revival of the Fittest," gloats the caption.

TBWA determined that Absolut's Swedish-designed bottle was one of its strongest assets, so the agency built a whimsical campaign around the vodka's name. In a lighthearted departure from standard bottle-and-glass campaigns, a stemmed glass leans toward the bottle, the copy reads, "Absolut Attraction." In another of these, "Absolut Clarity," a magnifying glass enlarges the copy on the bottle.

In TBWA's campaign for Grand Marnier, colorful paintings show an elegantly dressed man and woman drinking the liqueur in an enchanted garden, or a garden wall that has sprouted two stone hands toasting each other. For Volvo's corporate ads, TBWA placed three-page fables by such artists and writers as David Hockney, Edward Albee, and Isaac Asimov in major newspapers and business magazines. For Samsonite, TBWA spun a tale in MTV fashion: A building crumbles as a hipster tries to make off with the alluring suitcase that's holding it up.

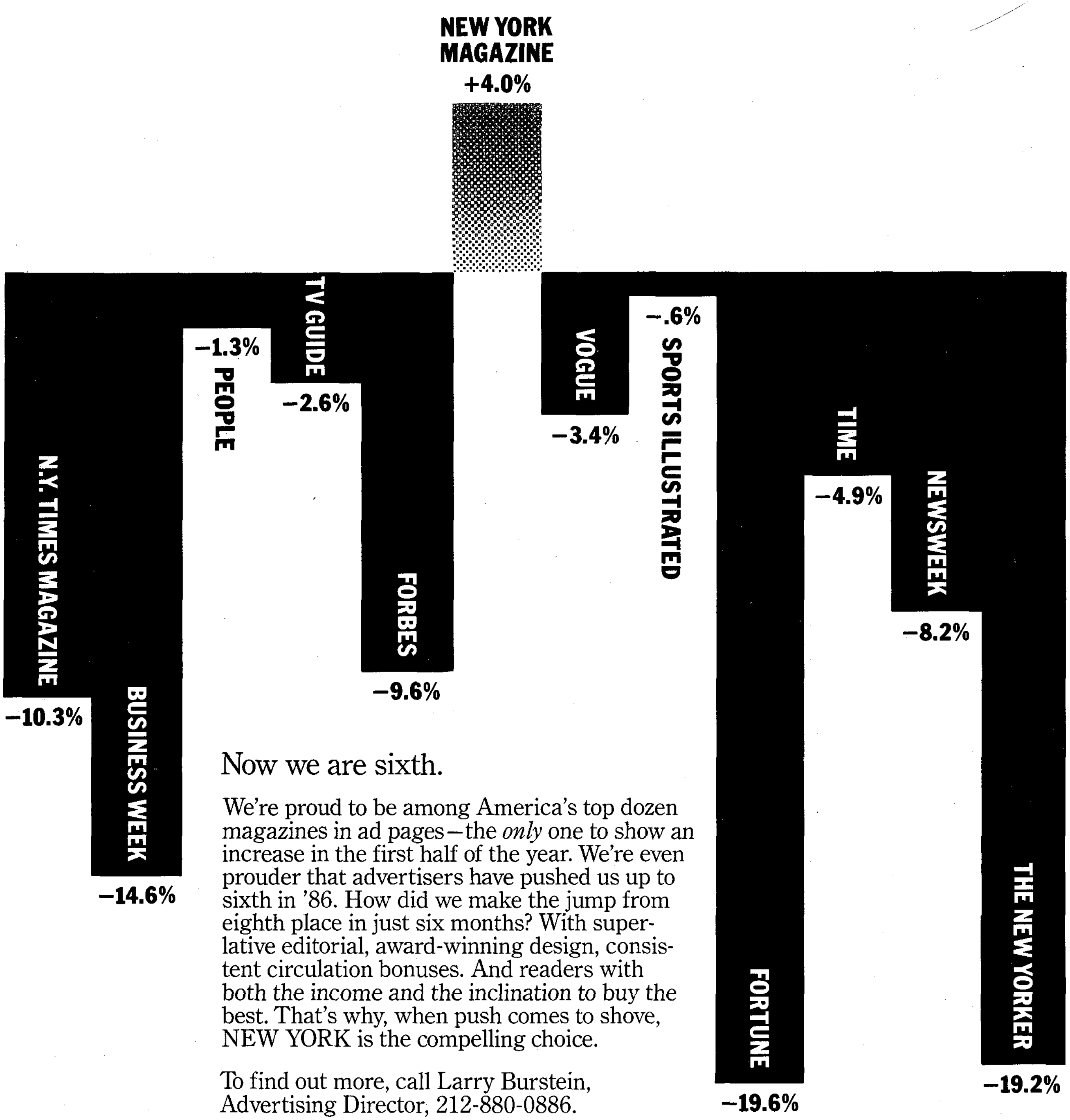
TBWA has also done highly praised *pro bono* work in its moving TV commercials for UNICEF, directed by the cinematographer Vilmos Zsigmond. One spot, which won a Bronze Lion at Cannes, shows a man sweating under the searing African sun, digging what is assumed to be a child's grave. At the end of the spot, however, the ditch turns out to be a repository for a new well pump supplied by UNICEF. Another commercial echoes the dilemma of *Sophie's Choice*. It zooms in on an African hut thick with flies where a mother is trying to decide which of her ailing children to carry on a five-day walk to a hospital. "She has to choose which one to take," the voice-over declares, "even though she knows the others may not survive. You have a choice, too. UNICEF cards. Every time you buy them you help save a child's life."

WELL-DIGGER: *Prize-winning UNICEF spot.*

TBWA's own marketing strategy is to remain independent, though Tragos notes that the agency is constantly besieged with takeover offers, including one from a commercial bank.

"We are a $400-million jewel in the crown," Tragos says, "and about to be discovered. Right now, we're working on an astounding twelve new business presentations. Part of that is fallout from all the mergers; the rest is that advertisers are coming around to the concept of what we offer. I'm afraid we're condemned to end up big." ■

YOU ALWAYS SAID WE WERE PUSHY.



Now we are sixth.

We're proud to be among America's top dozen magazines in ad pages—the *only* one to show an increase in the first half of the year. We're even prouder that advertisers have pushed us up to sixth in '86. How did we make the jump from eighth place in just six months? With superlative editorial, award-winning design, consistent circulation bonuses. And readers with both the income and the inclination to buy the best. That's why, when push comes to shove, NEW YORK is the compelling choice.

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Source: MIN

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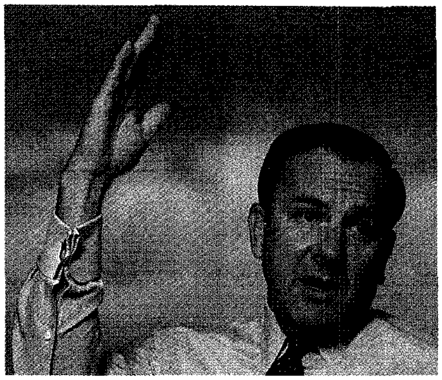
NEW YORK MAGAZINE®

The Bottom Line/Dan Dorfman

DID BANKAMERICA HIDE BAD NEWS?



SAMUEL ARMACOST: *Under fire.*

An SEC Investigation

TROUBLED BANKAMERICA CORPORATION, already beset by serious financial problems, now faces a regulatory investigation. I've learned that the Securities and Exchange Commission is investigating whether BankAmerica knowingly inflated its earnings in late 1984 or in early 1985 by failing to write off bad loans or by failing to set aside sufficient reserves to cover bad loans.

In the fourth quarter of 1984, BankAmerica—the nation's second-largest bank holding company—reported a profit of $44 million. This was followed by a $114-million profit in the first quarter of 1985. But in the next quarter, the bank shocked the financial community by announcing a staggering $338-million deficit, substantially due to a sharp increase—$527 million—in its reserves for loan losses.

A well-placed source tells me that the San Francisco–based bank may have misled the public by understating its bad loans and thus overstating its earnings in the fourth quarter of 1984, the first quarter of 1985, or both.

The SEC is said to have gathered information from data the Comptroller of the Currency obtained from BankAmerica. The Comptroller's office, I'm told, was concerned about the methods and procedures the bank used to arrive at its loan-loss reserves. In brief, the Comptroller's office thought the reserves were insufficient.

My source, who's familiar with the bank's problems, tells me, "There appears to be sufficient evidence to suggest that BankAmerica should have taken the hit sooner."

That "hit" refers to an immediate write-off of bad loans or an increase in reserves for loan losses—either of which would have lowered earnings.

BankAmerica reported full 1984 earnings of $346 million. But based on preliminary estimates, my source believes that the profit that year, along with the following first-quarter net of $114 million, may have been overstated by as much as $100 million to $200 million.

Asked about these allegations, a BankAmerica spokesman told me, "We don't comment on discussions with regulators or on whether we've had them." The SEC, which has already requested documents from BankAmerica, declined comment. The Comptroller's office also declined comment.

Why would a bank try to hold off the disclosure of bad news?

There are several possible reasons. "The bank might have tried to keep the regulatory wolves from the doors," speculates my source. "Its management knew the regulatory people were prowling around."

This source also thinks the bank may have tried to make the balance sheet look healthier than it was. The healthier the bank, the more money it's able to lend and borrow at favorable rates.

Last July 16, two credit agencies, Moody's and Standard & Poor's, downgraded their ratings on BankAmerica's long-term and short-term debt.

Holding off bad news can also mean a better stock price. Any whiff of a big loss would have hurt the bank's stock, which at press time was trading at around 13½, just a shade above its low of 12 over the past 52 weeks.

What the SEC investigation will turn up—if anything—is anybody's guess. But my source tells me the investigation will no doubt include an effort to determine whether any member of management, including Samuel Armacost, BankAmerica's president and chief executive officer, tried to mask deteriorating results.

Armacost is coming under increasing fire, especially since the bank's latest fiasco—a second-quarter 1986 loss of $640 million. A company spokesman said Armacost won't comment.

Meanwhile, there's growing speculation on Wall Street that a move may be afoot by some directors to force Armacost's ouster, or that he might resign. The talk heated up last week when two BankAmerica officials reportedly canceled a meeting with New York analysts. One name being mentioned as a possible successor to Armacost is Thomas Cooper, president of Bank of America, a subsidiary of the parent company. Armacost, 47, earned $575,000 last year. A spokesman for BankAmerica said he was unaware of any moves to oust Armacost or plans by him to resign.

Gushing Again

NOBODY KNOWS WHETHER THE OPEC agreement for oil-production cutbacks will hold. But there's no doubt that the OPEC action has stimulated new excitement in the hard-hit oil stocks. A new analysis shows that this enthusiasm may be well placed. The reason: Compared with the value of the assets in the ground, most oil-company shares are selling at a steep discount. So, for the short run, they appear to have sizable room for growth—especially if the OPEC pact leads to higher oil prices, as some experts are predicting.

This bullish assessment is based on comparing the breakup values of fifteen leading oil producers with their current stock prices. The study was done by the John S. Herold firm of Greenwich, Connecticut, one of the country's premier appraisers of oil-industry assets.

Like just about everybody else Herold has no clear idea where oi prices are headed. But the firm as

UNDERGROUND BARGAINS

Company	Estimated breakup value*	Recent price	Percent discount**
Amerada Hess	$59.20	$19.125	67.6%
ARCO	66.60	51.75	22.2
Chevron	85.50	40.125	53.0
Coastal Corp.	47.85	25.875	45.9
ENSERCH	22.90	14.50	36.6
Exxon	75.45	63.875	15.3
Kerr-McGee	50.95	27.375	46.2
Mobil	65.00	33.00	49.2
Murphy Oil	36.05	22.75	36.8
Pennzoil	69.90	53.375	23.6
Phillips Petroleum	34.25	9.75	71.5
Standard Oil	45.30	44.50	1.7
Sun Company	75.30	49.125	34.7
Texaco	69.15	30.625	55.7
Unocal	42.60	19.00	55.3

* *Per share.*
** *From estimated breakup value.*

SOURCE: John S. Herold, Greenwich, Connecticut.

Photograph by Ed Ka

sumes that oil will average about $17.50 a barrel over the next two years and end the century at about $45 a barrel as reserves are depleted. Based on those assumptions, the stocks of the fifteen companies are selling at an average of 41 percent below Herold's appraised breakup values, which include both energy and non-energy assets (chart).

Oil had dropped to about $10 a barrel at the end of March but was trading at around $15 a barrel at press time. However, Tom Tracey, vice-president of Herold, thinks a $17.50-a-barrel forecast over the next two years is a realistic assumption in view of the OPEC action, the generally low level of inventories at the refinery level, and the sharp drop in drilling activity worldwide. Tracey added that even if the OPEC pact falls apart, the price of oil should eventually recover and go higher.

If you want to take a flier on an oil stock, which are the best bets?

Judging from Herold's analysis, the biggest discount on a stock (based on the comparison with the estimated breakup value) is on heavily debt-ridden Phillips Petroleum. Based on a price of $9.75 a share, Phillips's stock is selling 71.5 percent below Herold's appraised breakup value of $34.25 a share. The runner-up is Amerada Hess; at a price of 19⅛, it is selling at nearly a 68 percent discount from its estimated breakup value of $59.20 a share.

Standard Oil's stock price is only 1.7 percent lower than Herold's appraised breakup value. But this follows from the growing expectation that British Petroleum, which owns 55 percent of Standard Oil, may make a bid for the rest of the company.

Tracey says that if it becomes apparent that crude prices will stabilize or rebound from currently depressed levels over the next three to six months, acquisition activity and purchases of oil-producing properties should increase sharply in the latter part of 1986. He reasons that companies must replenish reserves lost through production or face a shrinking asset base.

The depressed prices of most oil shares should spur acquisitions, Tracey says. Those lower prices make it less costly to buy reserves (through outright purchases of companies) than to drill for them. He also says that many of the major oil companies are enjoying a healthy cash flow, buoyed by rising profits from refining and marketing and from chemical operations.

Factoring in the discount in estimated breakup values and cash flow relative to the stock prices, Tracey's favorite acquisition candidates are Kerr-McGee, Phillips Petroleum, Unocal, Amerada Hess, and Mobil. His other potential takeovers include Hamilton Oil, Husky Oil, Gulf Canada, and Dome Petroleum. ■

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22 Steps. All this, one flight above Madison
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10:00 am-6:00 pm Monday-Saturday All major credit cards accepted.
30%-70% off the original retail price.

FAST TRACK

WORST BET

Soda Pop

When I was sent a sample six-pack of a new brand of cola last week, I decided to blind-test it with friends against Coca-Cola Classic. To four seasoned cola palates, the new drink seemed sweeter and flatter than Coke. After two cans, it also made my hands shake, my mind race, and my stomach ache. Because Jolt cola, which will be introduced here this week with a tasting at Bloomingdale's, is made with 5.9 milligrams of caffeine per fluid ounce—just within the Food and Drug Administration limit. A twelve-ounce can of Jolt (with the slogan "All the sugar and twice the caffeine") contains twice as much of the stimulant as other colas.

Jolt's caffeine content has health lobbyists buzzing. "It's reprehensible that so much caffeine could be added to a product that's used primarily by kids," says Michael Jacobson of the Center for Science in the Public Interest. "Caffeine is mildly addictive and causes insomnia and irritability."

JOLT
"All the sugar and twice the caffeine"

A quick pick-me-up.

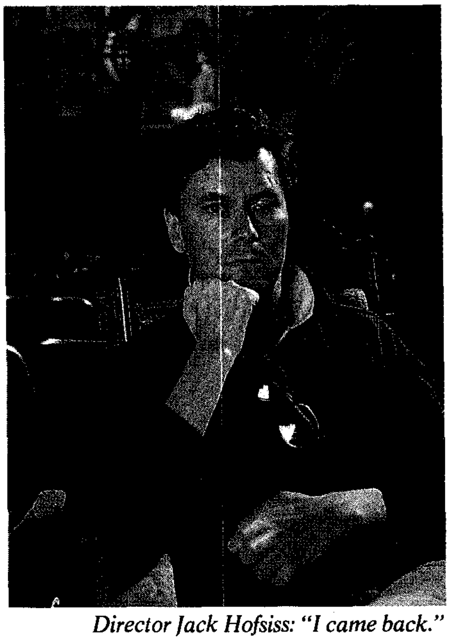
But Jolt president C. J. Rapp, who founded the company last year, thinks his product can succeed in the health-conscious eighties. Rapp, who will be marketing the product in 26 states by next month, says that "health disorders in lab rats began when they had ten grams of caffeine a day—that's 150 bottles of Jolt." (Jacobson says disorders can begin at much lower levels.) In fact, says Rapp, caffeine heightens awareness and increases productivity. "My two-and-a-half-year-old son is an avid Jolt consumer."

ANDREW ROBLIN

BRIEF LIVES

THE WAY HOME

Jack Hofsiss, a man who knows what it means to survive, is in an old barn in Stockbridge, Massachusetts, directing a play about survival. The rehearsal of *All the Way Home*, the Tad Mosel adaptation of James Agee's *A Death in the Family* (it runs at the Berkshire Theatre Festival through August 16), has reached its final, charged moment: "We survived, didn't we, Mama?" says Brent Katz as six-year-old Rufus Follet, whose father has just been killed in a car crash. Rufus's mother (Patricia Elliott) pulls the boy close, and just four feet away sits Hofsiss, radiant in a red sweater, his empathy glowing in their final embrace. He's sitting in a wheelchair, orchestrating the elements of a play that brings *him* all the way home.



Director Jack Hofsiss: "I came back."

Hofsiss, 35, who won a Tony award in 1979 for his direction of *The Elephant Man*, broke his neck last summer when he dived into a swimming pool on Fire Island. He was not expected to survive, and he is now paralyzed, though improving. "The play's about coming to terms with loss," he says, "learning from it, moving on, trying to make sense out of it."

BTF artistic director Josie Abady hired Hofsiss to direct two plays before his accident, and she "thought to have him do this play would be wonderful. This is a good place for him to make a comeback—there's a continuity here, and a sense of family."

"Josie was the first to call," says Hofsiss. "I wasn't well when she asked, so it was an inspiration for me to get better." The accident forced him "to be more articulate with the actors, since I don't have the ability to jump up and show them what I mean."

He grew up in New York, graduated from Georgetown University, and directed Off and Off–Off Broadway plays and films before *The Elephant Man* brought him fame and a half-dozen major awards. Now, as he works to re-establish his career, it's fitting that his vehicle is a play rooted deep in his past. "I have vague but rich memories of seeing it in New York when I was eleven," says Hofsiss. "It was the second play I ever saw, and it fed my desire to be in the theater. Directing it now, I feel I'm touching base, discovering again why I had passion for the work, and rejuvenating that passion."

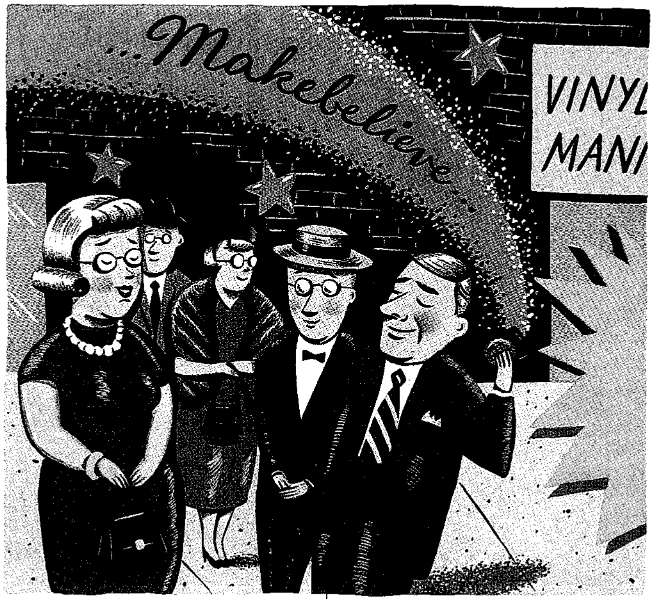
The first play Hofsiss ever saw was *The Miracle Worker*. It may have aroused his interest in miracles, as well as theater: "I had an out-of-body experience," he says of his accident. "I saw a tunnel, and light. I watched myself leave my body, but I wasn't ready to go, so I came back."

JOAN ACKERMANN-BLOUNT

Photographs: left, David Kelley; right, Richard Howard. Illustration by Guy Billout

TRUE TALES

REQUIEM FOR A HEAVYWEIGHT



A WHITE-HAIRED WOMAN in a neat floral dress made her way through the 2,000 mourners who gathered on the street last week to say good-bye to William B. Williams, the maestro of the "Make Believe Ballroom." She squirmed all the way to the police barricade outside Riverside Memorial Chapel, on Amsterdam Avenue, then stood on her tiptoes, dabbed her eyes, and asked, "Did I miss the Chairman of the Board?"

A stumpy man in a blue suit and flip-up sunglasses was listening to an ancient transistor radio through an earplug. He shook his head. "I haven't seen Frank," he said, "but he'll be here." He turned to the old woman. "Flying across the country on a moment's notice is *nothing* for guys like Frank. For Chrissakes, he was Willie B.'s best friend.... Hey, look, there's Julius La Rosa."

Lena Horne entered the funeral home, and the crowd (older, middle-class men and women—both black and white, many wearing their best clothes) murmured their respects. Then came Jerry Vale. And Pia Zadora. And Tony Bennett.

"Anthony Benedetto of the Bronx!" said the man in the suit.

"Ginger Rogers," he said, but it wasn't.

After a while, it became clear that Frank Sinatra wasn't going to show up. (He did send a telegram that called Williams his very best friend.) But no one behind the barricades seemed upset about it.

"I honestly came to pay my respects to Willie B., not the Chairman of the Board," said the white-haired woman. "I've listened to Willie on WNEW for 40 years; I've listened to Sinatra for maybe 39."

What *did* bother the crowd was the atonal Psychedelic Furs song pounding out of Vinyl Mania, a record store right next door to the funeral home. "*Hey*—some respect for Willie B., *please*," mumbled the man with the radio.

A moment later, he cocked his head and giggled. "The song," he yelled, pulling out the earplug and turning up the volume on his tired little radio. "They're playing Willie's song."

All through the crowd, dozens of other earplugs were suddenly pulled out of tiny radios, their volume knobs cranked. And, for a few minutes, in memory of William B. Williams, the mourners on Amsterdam Avenue created a make-believe world where Glenn Miller was louder than the Psychedelic Furs:

"Just close your eyes, and visualize/In your solitude, your favorite bands are on the stands/It's Make-Believe Ballroom time."

NEAL KARLEN

PRICES

HERE'S WHAT IT COSTS TO cook out these days:

☐ Double hibachi at the General Store (207 Columbus Avenue), $9.97.

☐ Thirteen-ounce jar of barbecue sauce at the Silver Palate (274 Columbus Avenue), $5.49.

☐ Set of seven stainless-steel-and-wood barbecue tools at Hammacher Schlemmer (147 East 57th Street), $89.50.

☐ Five-pound bag of mesquite chunks, and one-pound bag of grapevine cuttings, at Balducci's (424 Sixth Avenue), $5.95 and $7.95, respectively.

☐ Cotton barbecue apron with mitt and towel at Hermès (11 East 57th Street), $110.

☐ Charmglow gas grill at Macy's, $149.

☐ Barbecued chicken-and-ribs dinner at Dallas BBQ (27 West 72nd Street), $7.95.

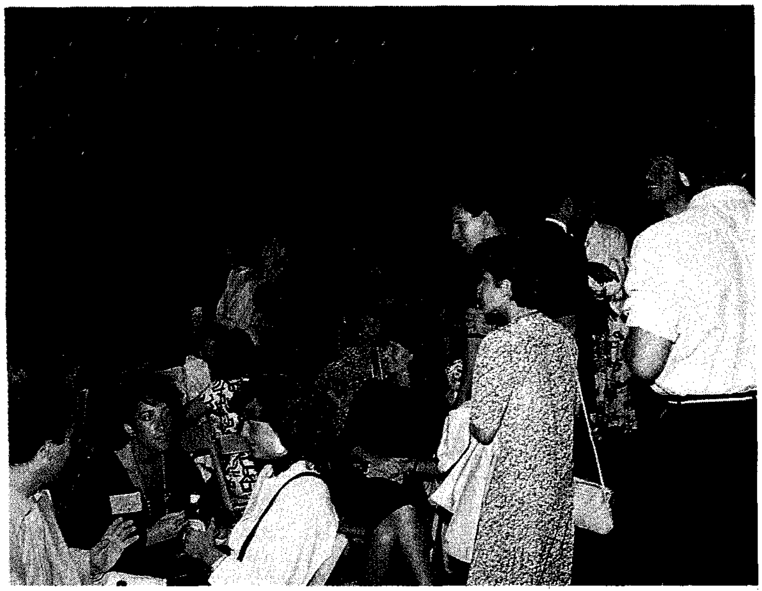
STREET SEEN

THE CLOISTERS DOESN'T HAVE ONE. CENTRAL PARK does, but no one can seem to find it. One of Manhattan's very few fruit-bearing peach trees was spotted last week on 79th Street between Second and Third Avenues. The tree, planted nineteen years ago in the fragrant garden of the De Witt Nursing Home, at 211 East 79th, can't provide fruit for all the home's patients, says administrator Marilyn Lichtman, but it *can* provide "a touch of warmth, a touch of *country*, for people who need it." We do.

Photographs: left, H. Armstrong Roberts; right, Robin Bowman. Illustration by Susan Faiola.

YUPPIES

CRUISING FOR A CAUSE



Moonlighting for MS.

'MULTIPLE SCLEROSIS IS a yuppie disease," said Donna Earl. "It hits people at what should be the peak of their careers — 20 to 40. People always say our generation is selfish and materialistic, but you can see from all the people who showed up for this event that a lot of us are tired of only thinking about the bottom line."

Earl waved her hand across the deck of the ship, which was carrying 550 yuppies around Manhattan. The partiers drank imported beer, ate cheese from Zabar's and cookies from Miss Grimble, listened to *The Big Chill* soundtrack, and raised thousands of dollars to fight MS.

Yuppies for MS (or the Manhattan Society, as Earl's group is formally known) has sponsored five such events in the seventeen months since it was founded as a fund-raising arm for the New York chapter of the National Multiple Sclerosis Society.

The people on the boat, by and large, weren't talking about disease, or even money. Restaurants and real estate seemed to be the favored topics, beer drinking was the most earnest activity, dancing broke out from time to time on deck, but most people just watched the skyline slide by.

"Oh, look," cried a young woman in pearls as TriBeCa came into view. "You can see my loft from here!"

"It helps that the events are a good buy," Earl was saying. "Yuppies don't cough up unless they think they're getting their money's worth. A cheapo booze cruise is a lot more appealing than a $250-a-plate charity dinner with a lot of old people."

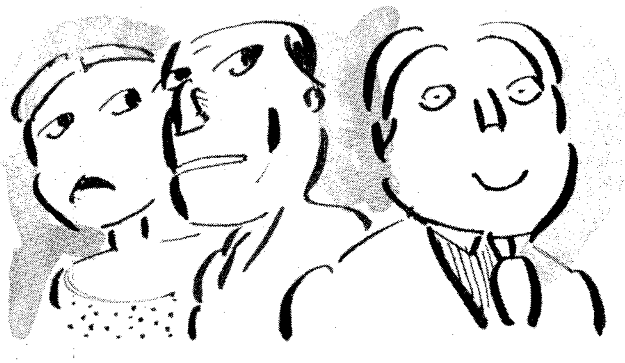
The "cheapo" ($35 a head) cruise brought in $19,000, of which more than $15,000 was profit.

"These young people are very goal-oriented—they're movers and shakers," said Martin Davis, chairman of Gulf & Western and a vice-chairman of the National Multiple Sclerosis Society for the past fourteen years. "And whatever Mr. and Mrs. Rohatyn may say about charity events"—Felix and Liz Rohatyn have criticized charity fund-raisers for being too glitzy—"the Manhattan Society has raised an impressive amount of money: $100,000 in the last year, with virtually no overhead. And the Manhattan Society members are not just social climbing, either."

Davis may be right: The only networking in evidence during the evening was a modest sign on a small glass jar near the El Rio Grande margarita stand: LET'S KEEP IN TOUCH, DROP A BUSINESS CARD HERE. The jar was only half-full.

ELLEN HOPKINS

PEN & PENCIL



"Fenster tells me he wants us all to feel a bit better about ourselves."

ANTHONY HADEN-GUEST

UPDATE

Cinema of Success

THE LAST TIME WE SAW Robert Mickelson and Rick King, the independent filmmakers were stalking Manhattan movie lines, handing out fliers to advertise *Hard Choices,* the low-budget crime movie that Mickelson produced, King directed, and critics loved ("Fast Track: Hard Sell," by Ellen Hopkins, May 26, 1986).

Among those impressed by the pair's story were stockbroker Mitchell Leeds and investment banker Bruno Kordich, partners in a film-production company called Cinema International. They tracked down the filmmakers, and the result is a four-picture deal. A CIA thriller called *First Strike* will begin shooting in March.

"We read about these two," says Kordich, "and we saw an opportunity. Good independent films make money." Kordich's company will go public in the fall. Mickelson, meanwhile, is in Los Angeles, where *Hard Choices* is packing them in—but he's still stalking movie lines and passing out fliers. "Some things," he says, "never change." E. P.

OVERHEARD

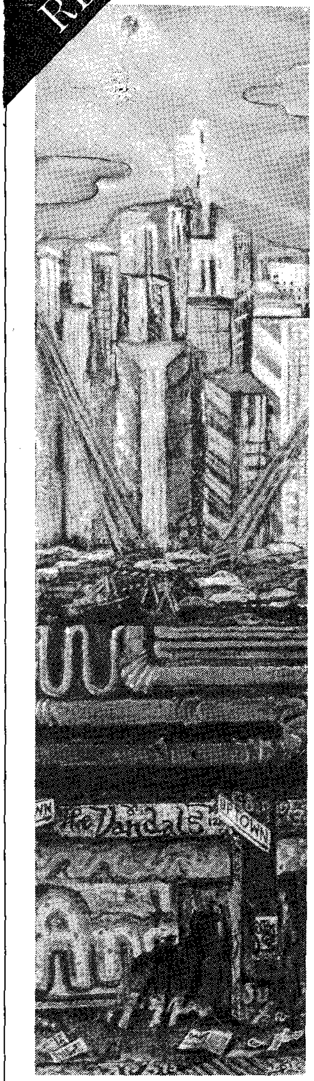
WOMAN TO UMBRELLA vendor, in the pouring rain:

"I don't want that one. It's wet."

Photograph by James Hamilton. Illustration by Al Gold.

RUTH RECOMMENDS

BY RUTH GILBERT



'THE BIG CITY'

Above is artist Kathe Berl's enamel-on-copper sculpture. Hers is one of the special talents to be enjoyed at the "Artist-Craftsmen of New York" exhibition at Lever House from August 21 through September 14.

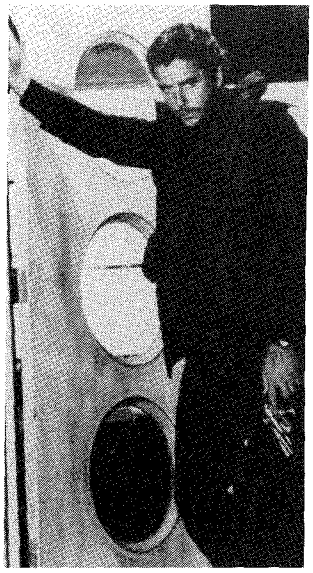
Andreas Vollenweider, master of the electro-acoustic harp, is making his Radio City Music Hall debut August 19 at 8 p.m. Try to make it to the show—this harp is a lovely instrument.

'EXTREMITIES'

Farrah Fawcett stars in an adaptation of the terrifying play about a victim who strikes back at her attacker. The film—which should teach us all a lesson—opens August 22 at the Plaza.

MADISON SQUARE GARDEN

Bunny Wailer, a founding member of the original Wailers, will have his first New York solo concert, "Reggae Consciousness—Wailing Together Again," August 16 at 8 p.m.



'MANHUNTER'

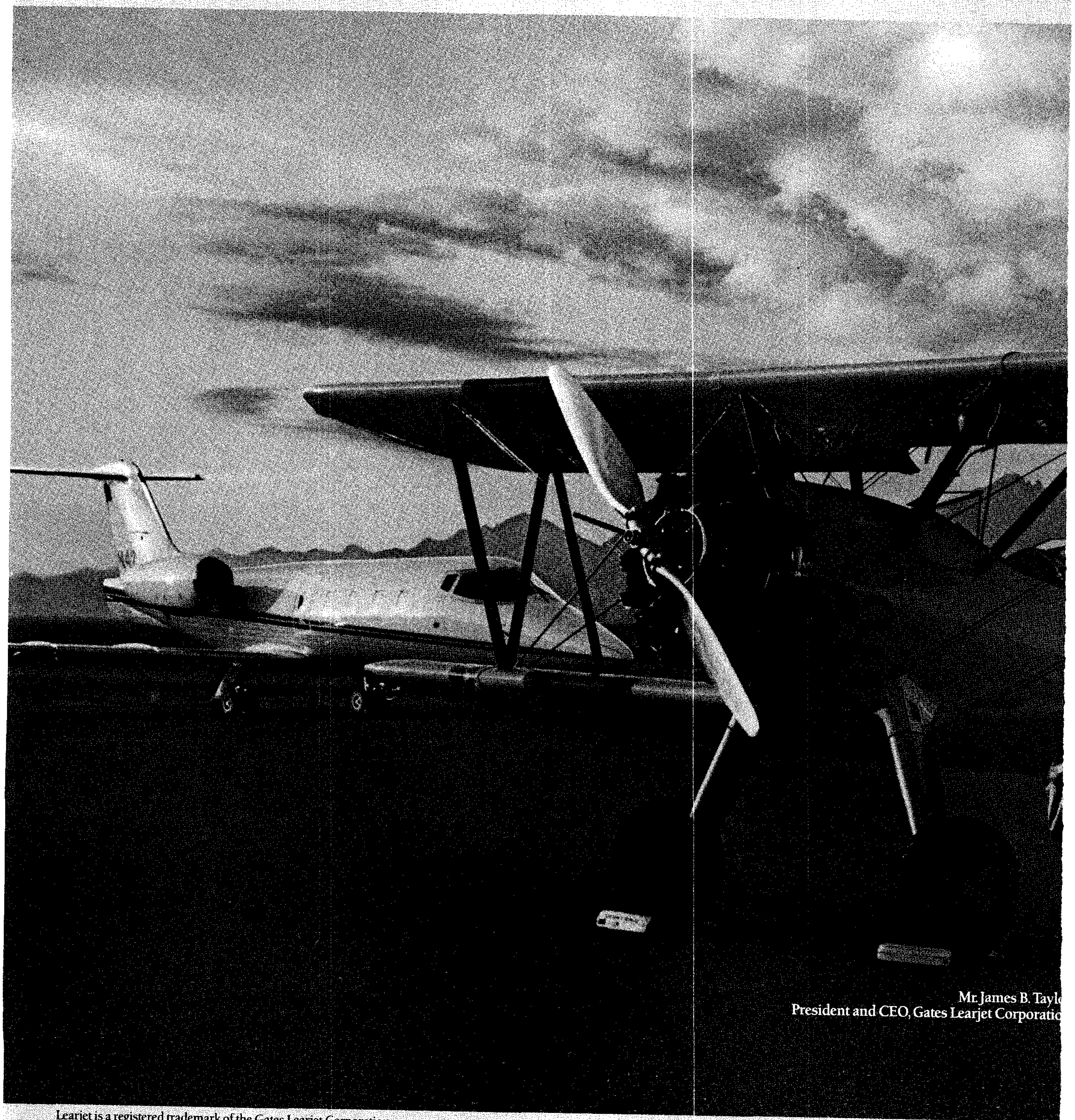
William Petersen stars as an FBI forensics specialist who is obsessed with finding a killer, in a film based on Thomas Harris's book Red Dragon. *It opens August 15 at the Gemini.*

JAZZ BROTHERS REUNION

Flügelhornist Chuck Mangione, his brother, pianist Gap Mangione, and tenor saxophonist Sal Nistico are celebrating the twenty-fifth anniversary of their first recording. They are playing at the Blue Note August 12 through 17 and August 19 through 21.

Photograph, center: Kelvin Jones.

WHEN COMPANIES TAK
BUT WHEN HE TAKES OF



Mr. James B. Tayl
President and CEO, Gates Learjet Corporatio

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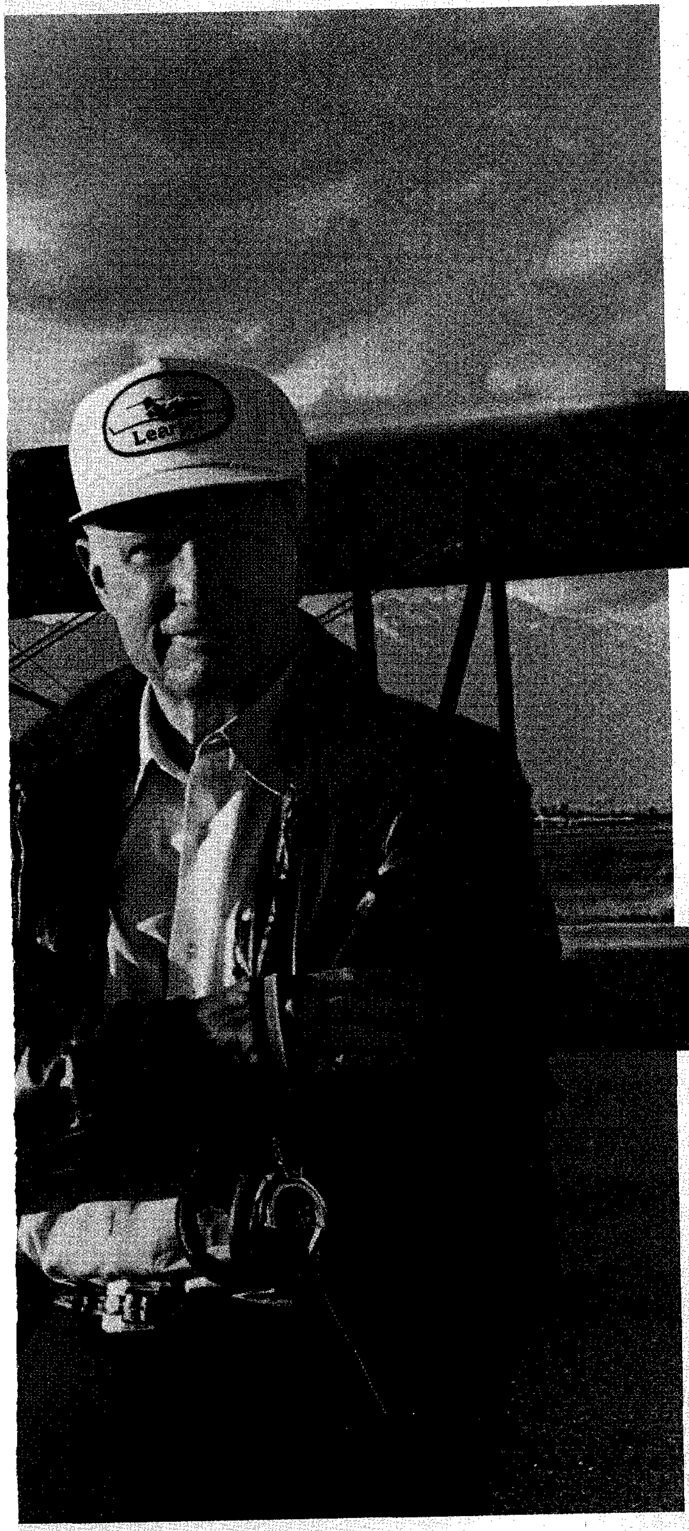

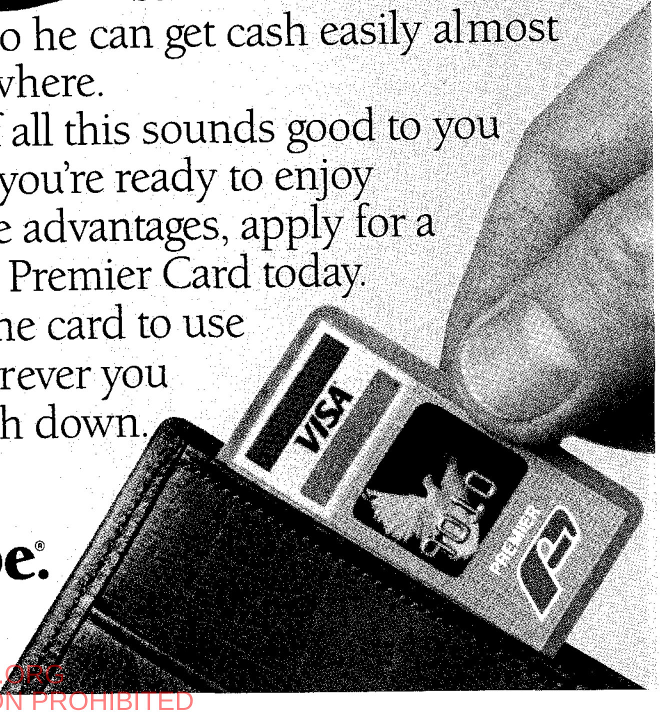

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ARE YOU RUNNING WITH ME, JESUS?

TELEVANGELIST PAT ROBERTSON GOES FOR THE WHITE HOUSE

BY MICHAEL KRAMER

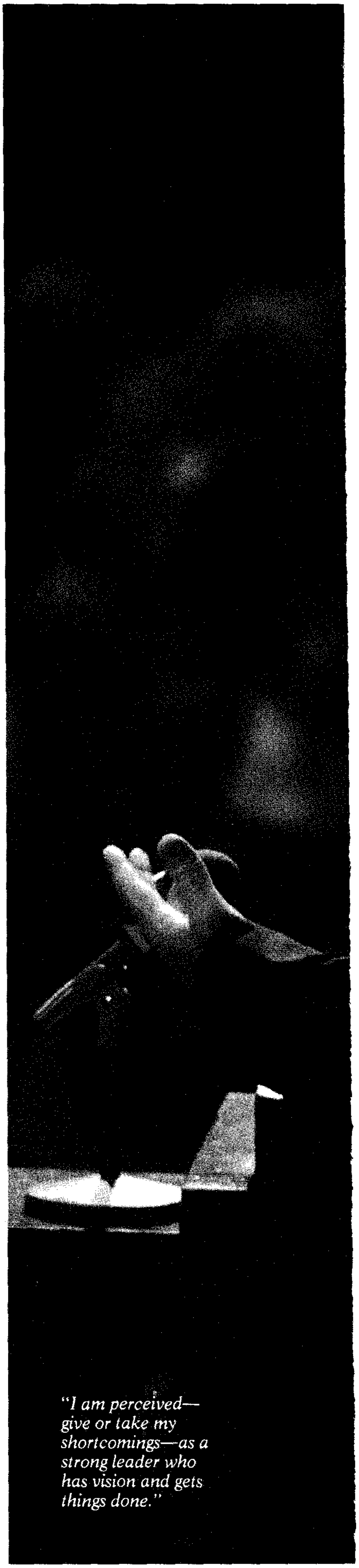
IMAGINE A PRESIDENT WHO CAN CHANGE THE WEATHER and pretty soon you're talking about Pat Robertson. That's Marion Gordon Robertson, the evangelical Christian who traces his roots to the Jamestown settlers. You know, Pat Robertson, the ordained Baptist minister who has parlayed an initial investment of $70 into control of the world's largest religious-broadcasting empire. The TV preacher who has conducted faith-healing sessions, spoken to the Lord in tongues, described non-Christians as "termites," and proclaimed himself a prophet of God. *That* Pat Robertson. Well, at the age of 56, Pat Robertson is a serious candidate for president of the United States. And not just in his own mind.

Last week, at the second stage of the complicated process by which Michigan selects delegates to the 1988 Republican National Convention, the media's exit polls indicated that Robertson had come in second to Vice-President George Bush—a repeat of his performance in Michigan's first round last May, although Bush's margin of victory was apparently far greater this time. Like any candidate, Robertson emphasized the good news, which in Michigan was that the exit polls and the actual selection of delegates are two different matters.

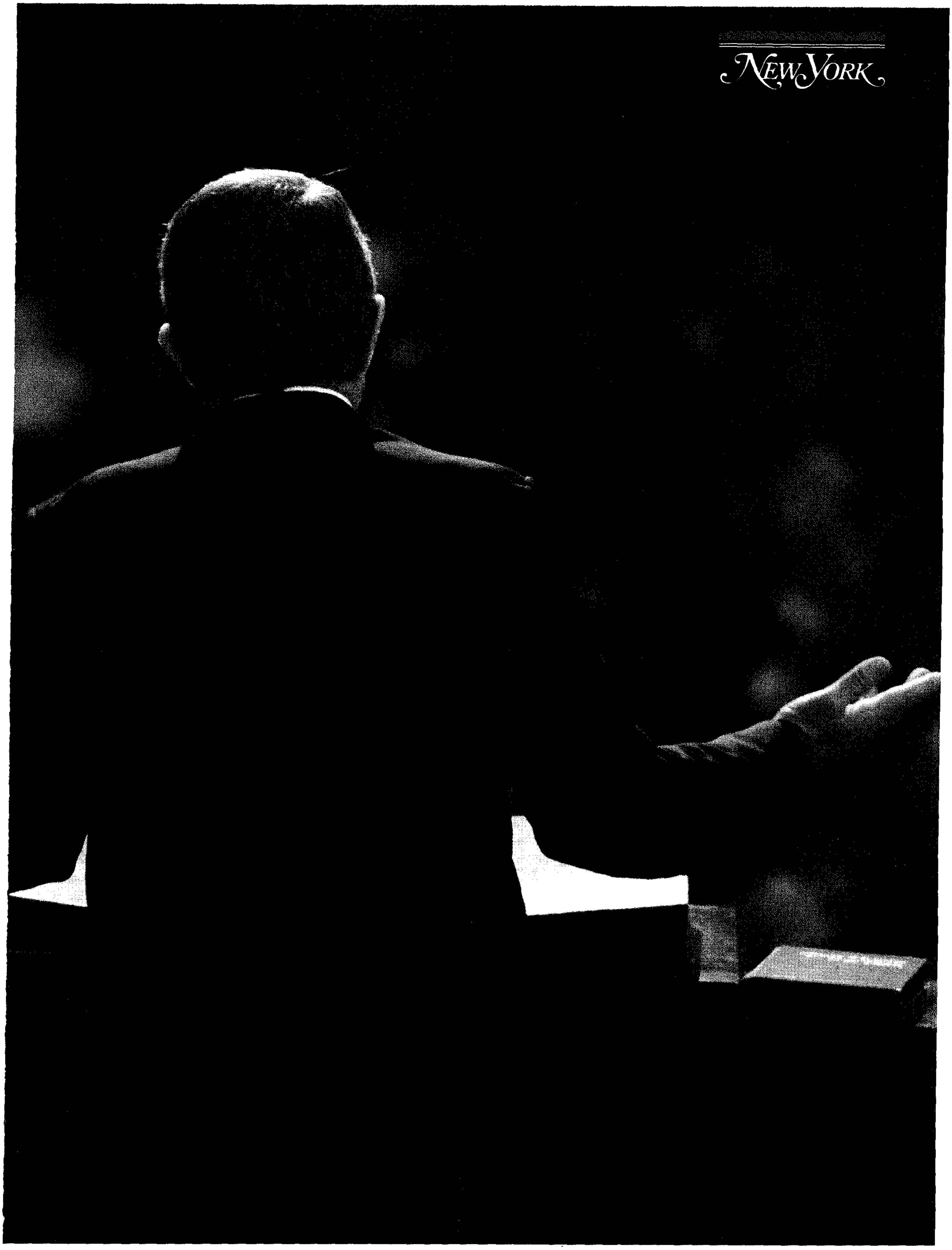
Who *is* Pat Robertson—and if he really can change the weather, why *not* put him in the White House?

Flash back to September, when Hurricane Gloria was bearing down on the Tidewater area of Virginia, which is home to Robertson's Christian Broadcasting Network. Something besides sandbags was called for, and Pat Robertson knew what.

Robertson in prayer on television: *"Storm, we command you to turn north and then go east. Your winds shall die down and you shall go harmlessly into the ocean in the name of Jesus. We*



"I am perceived—give or take my shortcomings—as a strong leader who has vision and gets things done."



PHOTOGRAPHED BY DAVID BURNETT

COPING WITH GLORIA: *"If Mayor Koch and Governor Cuomo had told everyone to ask God to take the hurricane away," says Robertson, "maybe it wouldn't have come. I know this sounds strange."*

command you to stop where you are and move northeast in the name of Jesus, away from land and away from harm, in the name of Jesus of Nazareth we command it."

And damned—I mean darned—if Gloria didn't veer out to sea.

"People have immortal spirits with incredible power over elemental things," Robertson told me one day not long ago, after I'd spent a few weeks following him around the South and visiting his office in Virginia Beach. "The way to deal with inanimate matter is to talk to it.... I believe if we ask Him to do things, He will. The only difference between me and others is that I believe when I pray, I get answers."

But Gloria wasn't totally harmless. She spared Virginia Beach but ravaged central Long Island. Are there geographic limits to Robertson's reach? "You should have been praying [up there]," said Robertson. "If Mayor Koch and Governor Cuomo had told everyone to... ask God to take the hurricane away, then maybe it wouldn't have come [there].... I know all this sounds strange."

Well, what if all the praying *hadn't* worked? Would Robertson still be thinking about the White House?

No, Robertson told a reporter from his own network. "If I couldn't move a hurricane, I could hardly move a nation."

STAY WITH ME. PAT ROBERTSON ONLY SOUNDS LIKE A wacko, and Michigan isn't an anomaly. In fact, Robertson has strong support in Iowa, New Hampshire, and throughout the South—the first three battlegrounds on the road to nomination. And he isn't alone. In half a dozen states this spring, fundamentalists have demonstrated that the surge of evangelicals into politics that began in force with Jimmy Carter's 1976 campaign is still gathering momentum and is far from peaking. The difference since Carter is a pronounced tilt to the right and a fevered activism in the trenches at the local level. In Oregon recently, Senator Bob Packwood barely survived a primary challenge from a 35-year-old fundamentalist minister. In Indiana, two evangelicals actually won congressional primaries. Other impressive evangelical forays are taking place within the Republican parties of Oklahoma, Wyoming, Minnesota, and Florida, and evangelicals dominate the GOP around cities like Minneapolis and Omaha.

Their clout in Iowa—and their agenda—was on display at a recent state GOP convention. Their strategy was outlined in a booklet Christian organizers handed out—*How to Participate in a Political Party,* a classic primer of hardball organization. After quoting a few obligatory biblical principles ("Rule the world for God"), the pamphlet offered some earthly tips: "It is important not to clean house of all non-Christians." "Hide your strength. Try not to let on that a close group of friends are becoming active in the party together." "Come across as being interested in economic issues." Following this general approach, the evangelicals succeeded in putting the party on record as favoring the teaching of "creationism" as an alternative to evolution; a reinterpretation of the First Amendment to permit religious activities in government agencies; and support for the right of landlords and employers to refuse to deal with homosexuals.

No one could have been happier with the Iowa result than Pat Robertson. Widespread homosexuality, the sorry state of public education, and the perversion of the First Amendment make up a trinity of Robertson's favorite themes.

"If you wanted to get America destroyed," Robertson has said, "if you were a malevolent, evil force and you said, 'How can I turn God against America? What can I do to get God mad at the people of America to cause this great land to vomit out the people?' Well, I'd pick five things. I'd begin to have incest, I'd begin to commit adultery, wherever possible, all over the country, and sexuality. I'd begin to have them offering up and killing their babies. I'd get them having homosexual relations, and then I'd have them having sex with animals."

Of course, says Robertson, all of this is already happening. "Indeed, it is almost as if there is orchestration. Who's orchestrating it? Satan is." Satan—and some non-Christians. "The minute you turn [the Constitution] into the hands of non-Christian people," says Robertson, "... they can use it to destroy the very foundation of our society."

"It is interesting," said Robertson several years ago, "that termites don't build things, and the great builders of our nation almost to a man have been Christians, because Christians have the desire to build something. He is motivated by love of man and God, so he builds. The people who have come into [our] institutions [today] are primarily termites. They are into destroying institutions that have been built by Christians, whether it is universities, governments, or our own traditions that we have.... The termites are in charge now, and that is not the way it ought to be, and the time has arrived for a godly fumigation."

THE INSTITUTION ROBERTSON MOST DESPISES, PRIMARILY because of its "assault" on the First Amendment, but for a host of other decisions as well, is the Supreme Court—a group of "despots," says Robertson, "a small elite" that has been rewriting the Constitution for decades.

Robertson in prayer: *"Father, in Jesus's name, we pray that the power of God be felt in the Supreme Court and in those who have set themselves on high.... Let them see the errors of their ways.... We appeal to you, Father, to overrule the Supreme Court.... Little children are being denied the ability to pray to Jesus. God, our society is being terrorized by crime, and these men have taken away our ability to defend ourselves."*

In the absence of a divine rule invalidating Supreme Court decisions, Robertson is placing his faith in "the wonderful process of the mortality tables." He hopes conservative justices will reverse the rulings that outrage him. Until then, Robertson has declared, "a Supreme Court ruling is not the law of the land"—a surprising position for anyone, let alone for Robertson, a Yale Law School graduate. (Recently, however, he "confessed" that he had studied constitutional law for an "entire year" at Yale without having once read the Constitution.)

Robertson says that while he is "bound by the laws of the United States and all 50 states... I am not bound by any case or any court to which I myself am not a party." And that goes for Congress and the president too: "They can ignore a Supreme Court ruling if they choose." (For the record, it should be noted that Robertson's interpretation is at odds with a line of decisions dating back to the 1803 case of *Marbury* v. *Madison,* in which Chief Justice Marshall stated the rule that has governed America ever since: "It is emphatically the province and duty of the judicial department to say what the law is.")

Religious activism is not new in American politics. Pat Robertson is only the latest in a long line of religious leaders who've craved control of the secular world. But the differences between the nineteenth-century fundamentalist movements and today's go beyond specific issues. In earlier times, the fundamentalists believed they stood for causes and personal styles that represented their country. They saw themselves at the barricades, warding off threats to an America in which they played a significant part. The modern fundamentalist feels dispossessed—by the secular humanists, who, says Robertson, believe that God is irrelevant and that man or government is at the center of life.

A relatively recent analogue to today's fundamentalist push to right America occurred in the 1920s, another period of prosperity, when the nation's economic health permitted a turn to the issues of status politics. After World War I, small-town and rural Protestants fought against the advancing Roman Catholics and minority ethnic groups on the one side and the modernists in religion and secularists in intellectual culture on the other. Two victories were scored. One, immigration restriction, has been permanent. The other, Prohibition, was temporary.

In *The Paranoid Style in American Politics and Other Essays* (a book still relevant today, twenty years after its last updating), Richard Hofstadter observes that while today's fundamentalists can't "bring back Prohibition or keep evolution entirely out of the schools ... they can recriminate against and punish the new America that outrages them." And the latter-day evangelicals, wrote Hofstadter, "are no longer rubes and hicks and they have gained something in sophistication and in cohesiveness through modern urbanization. They too live in the cities and in the suburbs, at closer and more irritating range to the things that disturb them, but also closer to each other, and more susceptible to organization ... and they have found powerful leaders to echo their views."

Contact Press Images

AT HOME ON THE AIR: *With* 700 Club *colleagues Ben Kinchlow and Danuta Soderman.*

Hofstadter was referring to Barry Goldwater. Today, he would be talking about Pat Robertson—and, if anything, the war these days is more intense than it was twenty years ago. The differences seem almost irreconcilable. America has dealt well with the religious differences of its citizens but has been unable to inculcate a similar tolerance for differences in style of life. The divisive issues, including women's rights, bilingualism, busing, sex education, gay rights, pornography, and abortion, are fracturing communities—and in some cases, families—across the country.

Common to all these issues is a myopia that has kept both sides from seeing merit in the other's view. To the evangelicals, the liberals (as Robertson defines them) have done what the religious right is accused of trying to do now—they have used the power of the state to impose their values on others. Compromise has proved elusive—and, with respect to abortion, it has proved impossible. What accommodation can be struck between two groups, each representing about 50 percent of the American population, one of whom perceives abortion as involving the fundamental right of a woman over her own body and the other—to which Ronald Reagan and Pat Robertson belong—as being an act of murder?

In Robertson's view, the election of Ronald Reagan was "a direct act of God." Why, then, has the conservatives' social agenda stalled? Because Reagan is "a realist," says Robertson. "Politics is the art of the possible. The president has done about all he can do on these matters.... He's used the presidency to enunciate his position on these things. He has built a foundation others can build on."

And who better to build on it, says Pat Robertson, than Pat Robertson? "The primary characteristic of a president," he says, "is the ability to lead, and I am perceived—give or take my shortcomings—as a strong leader who has vision and gets things done.... From what I've seen, [the other potential Republican nominees don't have] either the national charisma or the television ability, the telegenic qualities" to win.

PAT ROBERTSON came to his present station from a privileged background. The son of A. Willis Robertson, a former U.S. senator from Virginia, a descendant of a signer of the Declaration of Independence and of two presidents (the Harrisons), Robertson attended Washington and Lee University and Yale Law School. He was a lieutenant in the Marine Corps during the Korean War and lost in the finals of the Golden Gloves novice heavyweight division. He flunked the New York bar exam, worked for W. R. Grace in New York, and then started an electronic-components business. At the time, Robertson lived in a carriage house on Staten Island, and when Adlai Stevenson ran for president in 1956, Robertson was his Richmond County chairman.

"I was beginning to enjoy some of the social life," says Robertson, "the Stork Club, Le Pavillon, trying to cut a little bit of a figure in the Big Apple.... But I had a yearning for something noble, something a person could give his life to."

Robertson was depressed and contemplated suicide, but after a long dinner in Philadelphia with a minister named Cornelius Vanderbreggen, Robertson accepted Jesus Christ as his personal savior. The liquor went down the drain, a Modigliani print was tossed into the garbage, and Robertson enrolled in a three-year Bible school, then located in midtown Manhattan. Later, at the prompting of a biblical passage—and to the consternation of his wife, Dede—Robertson sold the family's worldly goods and opened a mission in Bedford-Stuyvesant.

But God had something else in mind. "I first felt that God was telling me to start a Christian television station" in 1959,

ADDING IT UP: *"The evangelical vote could be for the Republicans what the Catholic vote was for the Democrats in the forties, fifties, and sixties," says one observer. But the equation isn't that simple.*

says Robertson, and it was the Lord who decreed the exact amount of money he should pay for a UHF station in Virginia ($37,000). God not only tends to be specific with Robertson, he has always insisted that his slave ("I'm just God's slave," says Robertson) go first-class. "As I was praying before God," says Robertson, "he said to me, 'Pat, I want you to have an RCA transmitter.' " WYAH, America's first Christian TV station, went on the air in 1961.

Senator Robertson was certain "it would be a failure," says Pat. "My father felt sure I would embarrass him in his home state." But Robertson had heard the call. He was not about to be deterred—and after all, says Jim Bakker, a telepreacher who apprenticed with Robertson, Pat was just being modern. If Jesus were on earth today, says Bakker, "he'd have to be on TV. That would be the only way he could reach the people."

The normal obstacles were overcome (Robertson attributes the early ups and downs to "satanic oppression"), and the Christian Broadcasting Network now brings in $230 million a year. Besides CBN, there is a CBN University and plans for an even larger complex of operations on the 685 acres of prime land Robertson bought in Virginia Beach. (Naturally, the location was chosen at God's command: "Buy the land," Robertson says the Lord told him, "buy it all.") For Robertson's own use, there is an imposing brick chancellor's residence (Robertson is the university's nominal head) and a BAC 1-11 jet purchased from Kenny Rogers ("I paid less for the whole plane than Kenny paid just to have new seats put in").

Robertson says he is "essentially a dollar-a-year man"—but he hasn't exactly been called to apostolic asceticism. Add it all up and the conclusion is easy: Being a born-again superstar is a swell job—good clothes, nice house, your own plane, an unlimited expense account. Not bad for one of God's slaves—although exactly how good is hard to determine. Robertson has refused to issue an annual audited financial statement for CBN, and unlike some other evangelists, including Billy Graham, he has avoided joining the Evangelical Council for Financial Accountability. In fact, if he did join the watchdog group, he'd have to reconstitute his board of directors, since it is currently dominated by members of his family and staff.

THE OFFICIAL CBN MISSION—"TO PREPARE . . . THE world for the coming of Jesus Christ"—is that "nothing should be done that does not glorify God." But the economics say a TV network can't survive by broadcasting religion 24 hours a day, so most of CBN's fare consists of reruns of oldies like *My Little Margie, Dobie Gillis,* and *Flipper.* Not to worry, says Robertson: CBN's secular programs present a wholesome view of American life. Take *The Rifleman,* says Tim Robertson, one of Robertson's four children and a CBN vice-president. "*The Rifleman* is about a single parent trying to raise a son in a hostile environment."

Smack in the middle of CBN's nostalgia programming is Robertson's personal vehicle, *The 700 Club.* An hour-long talk show broadcast three times a day in most areas, *The 700 Club* has been described as a kind of *Good Morning Christian America.*

Each day, "for news, views, and interviews like nothing you've ever seen," approximately 4.4 million Americans (and untold numbers of other people in 45 countries around the world) tune in to watch Robertson and his very own Ed McMahon, a former Black Muslim named Ben Kinchlow. *The 700 Club* runs without commercial interruption and pays about $20-million a year to appear on 194 American broadcast outlets.

On *The 700 Club* one learns why Robertson is called the Teflon Televangelist. There's none of that hellfire-and-damnation stuff, just a smiling, likable, folksy fellow who'll never have a fashion catastrophe, a smooth, assured, and worldly entrepreneur with a voice that crackles in its upper ranges like Jimmy Stewart's.

Most of *The 700 Club* mixes right-wing politics with moral admonitions and success stories of the righteous. On one show, a Dallas Cowboys scout swore that when "you find out who the Holy Father is, you play better." On another, Charlene Tilton, who was then on *Dallas,* told Robertson that the gossipy stories about her love life were nothing more than a "blatant attack from Satan." On still another, Laura Walker Snyder, the daughter of confessed spy John Walker, described how she decided to turn her father in after letting Jesus into her life.

These testaments, as they're called, are good filler, but the real star is Pat Robertson—as both host and news-maker. A side benefit of having your own network as you run for president is that your every foray is treated as news. When Robertson travels, a CBN film crew records his moves for use as a *700 Club* feature.

The 700 Club bills itself as "the show with answers," and while it's difficult to see just where in the Bible Robertson has managed to discern God's position on the equal-rights amendment or SALT II, over the years—and at God's direction—Robertson has made pronouncements on just about every issue under the sun. A sample:

LIVING WELL: *With his wife, Dede, at their Virginia Beach home.*

Photograph: Moffett Studio.

Social Security contributions should be voluntary; a wife needs to be submissive to her husband; abortion is the yuppies' "ultimate expression of doing their own thing"; "the TV networks are almost on a crusade to make sure that people sleep together"; Qaddafi should be killed; the Federal Reserve is a "tool of the bankers"; Christians have better marriages because they enjoy sex more; Cory Aquino doesn't have the capacity to govern; South Africa may not be ready for democracy; Halloween should be "shut down"; the safest investment, besides ultimate trust in the kingdom of God, is a Treasury bond; pop music is immoral; "the origin of the ACLU is clearly communistic."

For more insights, viewers are encouraged to write for one of Robertson's books, *Answers to 200 of Life's Most Probing Questions.* In *Answers,* one learns, among other things, that consulting doctors and taking medicine is okay; it's likely one will be reunited with his family in heaven, but there won't be any sex; Christians shouldn't marry nonbelievers, but interracial dating and marriage are okay; oral sex is allowed (perhaps), and so is smacking your kids; Christians are free to take all the tax deductions they can find; capitalism is right, and capital punishment is, too; you can be just as holy rich as poor, because money is *not* the root of all evil; even "little white lies" are wrong; don't take the company's paper clips for your personal use; organ transplants are permissible; diet through eating sensible food, and through prayer; drinking is okay, in moderation; everyone should have a will; long hair is okay, but hypnosis and acupuncture are not; it would be good to forgive the national debt every 50 years and start with a clean slate. And, most important, as Robertson emphasizes in his book and almost daily on *The 700 Club,* God says, "If you want my blessing, give to my work."

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EYE ON EDUCATION: *Plugging his Heads Up reading program in Birmingham, Alabama.*

WHICH BRINGS US TO HEALING—AND money. In private, Robertson speaks to the Lord in tongues ("a special gift," he says), and he used to conduct healing telethons, the familiar kind in which crippled people hobbled to Pat's side, prayed a bit, and then ran back to their seats, cured. These days, and almost daily on *The 700 Club,* he plays the odds.

Pat in prayer (a composite of segments from various shows): *"I'm expecting Jesus to do something tremendous on this program.... Somebody has got this really serious phlegm in their lungs and they have been coughing and coughing. The Lord is healing those lungs, right now, in Jesus's name, amen.... God is taking that bone spur away and you are healed in Jesus's name."*

The pattern is always the same. Robertson's eyes close and he speaks about people he doesn't know who at that very moment are being miraculously healed of everything from cancer to hemorrhoids. Statistically, it seems like a good bet. Somewhere, somebody probably *can* sit on a john again.

Sandwiched between the prayers of healing and the answers to life's probing questions is a near-constant pitch for donations. Sometimes—though less often these days—the message is crude: "This is the time to trust the Lord," Robertson said on a *700 Club* telecast in 1982, "and if you have some extra cash left over, give it to the Lord's work—then you will be safe."

More often, Robertson urges the desperate to call the prayer counselors who man CBN's toll-free 800 number 24 hours a day. "Help is no further than a phone call away," says Robertson. If you do call, you encounter a soothing voice that leads you in prayer and gets your address. Only later, in most instances, do you receive a barrage of letters asking you to contribute so Robertson can continue his good work. In an average year, CBN's counselors are called 3 million to 4 million times. And last year, CBN admitted to having over 500,000 regular contributors who each kick in an average of $214 a year.

No matter what the problem when you call, the remedy is always prayer—even when it's obvious that what you need is money. But in the world of televangelism, cash flows only one way. In addition, the less you have, the more you should give. It's in the Bible: "Give out of your need." Listen to a *700 Club* broadcast from several years back: "Pat," says Ben Kinchlow, "here is a report from a woman in California. She's on limited income, and with all sorts of health problems too. She decided to trust in God.... She was already giving half her disability money to *The 700 Club* to spread the gospel of Jesus Christ. But just last week, she decided to go all the way, and to give God the money she spends for cancer medicine—$120 a month. And three days later—get this!—from an entirely unexpected source, she got a check for $3,000."

"Praise God," says Robertson. "Let's give God a hand.... And I won't be surprised if God doesn't do something about that cancer too. You there at home, if you want miracles, just step out in faith . . . and see what God is willing to do for you."

"You can't outgive God!" says Kinchlow.

"That's right," says Robertson. "And did you ever think of this? We're actually doing people a favor, by giving them a

CRUSADER: *Try as he might to appear mainstream, he is only partly successful. After the first round of the Michigan primary, he sent a letter to supporters proclaiming, "The Christians Have Won!"*

chance to give to God, and to open up the windows of his blessing."

BUT PAT ROBERTSON FOR *president?* APPARENTLY SO. Robertson could surprise and decide not to run, but as this is written, a formal announcement is tentatively scheduled for September 17 in Washington. Robertson has already proved he can raise the money. He has the support of right-wing conservative tycoons like Nelson Bunker Hunt. Robertson's Freedom Council, a group created to stimulate "participation in the political process," employs 40 full-time workers and enjoys a donor base of 200,000 people. Add in the Committee for Freedom (Pat's traditional political-action committee), and the Robertson-for-president effort is well heeled.

Besides believing that he'd make a better candidate than anyone else on the horizon, Robertson has another reason for running—business. Telepreaching has become a popular line. The competition is fierce, and early this year even Robertson was forced to trim his budget and lay off staff. But in recent months, as the presidency talk has gotten around, CBN's contributions have picked up. "May was our all-time best month," says Robertson. So there's the matter of money—and there's something else.

In the sense that both men command loyalty and can deliver delegates to their respective party conventions, Robertson has been likened to Jesse Jackson. But think of Jackson *before* 1984. A new wave of black leaders was emerging, and it seemed as though Jackson might be left behind. When he ran for president, however, Jackson eclipsed the others, and today he is probably the most prominent black leader in America. He is certainly the most visible. Now consider the attention Jerry Falwell was attracting before Robertson began toying with the White House; the same rationale that applied to Jackson's race applies to Robertson's. Even a losing run for the presidency could leave Robertson as Top Christian. Running for the White House can be good for business.

What are Robertson's prospects? On the plus side are the numbers. There are an estimated 20 million to 40 million Americans who call themselves evangelical Christians—people who claim to have been born again and who have accepted Jesus as their savior. "You're talking about 10 million to 20 million votes," says Ed Rollins, President Reagan's former political assistant. "The evangelical vote could be for the Republican party what the Catholic vote was for the Democrats in the forties, fifties, and sixties."

But it isn't that simple. Right now, white evangelicals represent only 15 percent of the GOP. There are twice as many white evangelicals who are registered Democrats as are registered Republicans. To be successful, then, Robertson must coax registered Democrats to switch and vote in the Republican primaries.

There is also the problem of cohesion among the evangelicals who are already Republicans. Robertson says he's "surprised by the unanimity" of support for him, but prominent Republican evangelicals like Jerry Falwell, who's supporting George Bush, have chosen other horses. There's a lot of surface schmoozing among the big-shot evangelicals, but they always find a way of letting you know what they think. Of Robertson, Falwell says, "He's probably the best-trained television personality running for president."

Beyond a split among evangelical Republicans (and a wide difference in the beliefs of the various kinds of born-again Christians), there is the matter of Robertson's ability to connect with the larger electorate. He thinks it will be a snap. "I've been there," says Robertson of the "straight" world he tasted before CBN. "I've lived as they have lived. I've chased the dollar as vigorously as they have, and I've chased other things vigorously too. As they say, I know where they're at"—and with respect to at least one issue, Pat isn't completely off base.

Robertson rails about America's schools, and his Heads Up reading campaign has had success. Because "God has been banned from the classroom," he says, violent crime and illiteracy are up. Robertson's probably wrong—it's probably a *good* idea to keep prayer out of school, and certainly, the fact that it's missing isn't the sole reason for crime. But the lengths to which school boards have gone in purging references to God are obviously preposterous. What other conclusion can one reach when confronted with the fact that some American textbooks identify Pilgrims as "people who make long trips" and define Christmas as "a warm time for special foods"?

BUT THEN THERE'S THE IMAGE PROBLEM. EVEN ROBertson acknowledges that being known as a telepreacher can be the "kiss of death" politically. So at the moment, he is trying to engineer his own secular transformation—an attempt that makes for enjoyable listening. "Don't call me a television evangelist," says Robertson. "I run a network, I'm a businessman, an economist, a lawyer. Calling someone a television evangelist is a convenient way to dismiss somebody, to lump him into two categories—(*a*) a fundamentalist, which means you don't know anything, and (*b*) an evangelical, which means there's something wrong with you."

Robertson used to crystal-ball a lot. "I got an A-plus on my prophecy chart" at seminary, he has said. But he's pretty much opted out of the prediction game since visions of Washington began dancing in his head, and he says that he no longer believes that the Bible predicts a nuclear war and the beginning of the end of the world in the 1980s. And he's straightforward enough to admit that if he prayed for all the children in all the hospitals in the world, "they wouldn't be cured.... Am I more guarded in my statements now? Absolutely.... When [you're] looked at as a potential president and every word is being analyzed . . . [you're] conscious of that."

It's even more fun to watch Robertson back off saying that he is waiting for God's okay before running for president. Last year, in an article CBN distributes in its press kit, Robertson told *The Saturday Evening Post,* "You always have to consider what the Lord wants. If He were to say, 'Run for President,' then obviously any man of God would have to obey. The whole thing would depend on what He wanted." The line today is that God guides by "bringing people to you providentially to give you advice and counsel," a "clarification" worthy of the Reagan White House. But one remains perplexed: Since Robertson says he still speaks with the Lord privately, what else of interest could they be talking about?

And one of his most outrageous statements—that he is a prophet of God—Robertson has handled like a seasoned veteran: "The word 'prophet,' " Robertson said last November, "means 'mouthpiece' or 'spokesman,' and I think any minister is a spokesman."

It's possible these days to catch Robertson drinking a beer at dinner (without saying grace) and then listen to him quote Jefferson, Lincoln, and Eisenhower—everyone except the Lord. And in one version or another, Robertson lets his secular audiences know that he is a "great believer in personal freedom and the nonintervention of government in people's lives." An admirable view—but recently, another telepreacher, Jimmy Swaggart, ranted and raved about rock-and-roll magazines, and not long afterward, the Wal-Mart retail chain pulled *Rolling Stone,* among other pop-music publications, from its shelves. One wonders if a committed Christian like Pat Robertson wouldn't feel compelled to use the presidential pulpit similarly, to influence the nation's morality.

Unless God really is behind Robertson, no amount of waffling will do the trick. It's not just that people will wince when it's time to go to the videotape and Robertson is seen curing hangnails. Or that the press will be harsher on him than it has been on Jesse Jackson—it's race, not religion, that accounts for Jackson's protective shield. Or that the national mood is against moral crusades.

Robertson's major problem is that he preaches resentment and intolerance and is essentially an elitist. When you cut through the smooth talk, you see that Robertson has surrounded himself with a lot of grandeur, that he equates New Testament Christianity with the worship of success, that he presents his personal political beliefs as biblical truth, and that he hints strongly that those who disagree with him are not only wrong but unworthy.

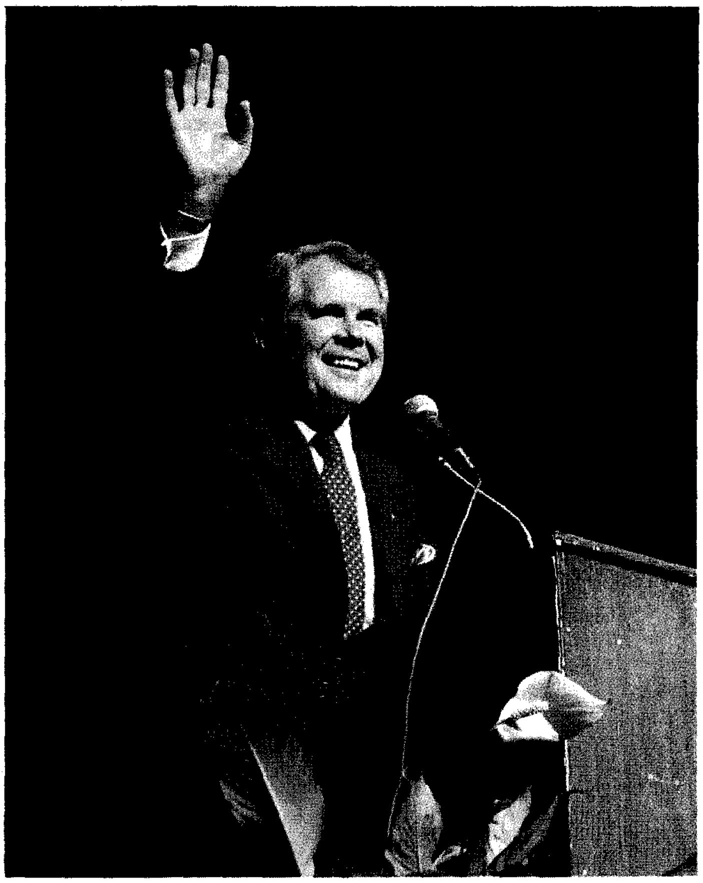
When Norman Lear, a Jew who is the founder of People for the American Way, a civil-liberties organization, had the temerity to challenge Robertson, the response was telling: "I have a fairly good idea of what the American way is because it was my ancestors who helped make this country," said Robertson. "Regretfully, Norman Lear does not have the same sense of history that somebody of my heritage has."

What will haunt Robertson most, however, is his belief that America is, and should be, a Christian nation. "How nice it would be," Robertson has said, "if all the presidents of the three major networks . . . [and the] editors of major newspapers [and] superintendents [of the] major school districts [all had] degrees from CBN University. . . . The master plan will be a reality"—the blueprint for "spreading evangelism to people who don't know anything about Jesus Christ. . . . There has to be a change in the opinions of the leaders of the world, [and CBN] is where the leaders are going to be trained."

CBN University has a journalism school—where "Christian values are inculcated." Bob Slosser, a former New York *Times* man, is the president of Robertson's university. After Slosser told me that Christians could be better journalists because they are closer to the truth, I asked if a Jewish reporter could ever do as good a job as his Christian colleague. "No," said Slosser. "The encounter with God [i.e., with the Truth] can only happen through Christ."

Try as he might to appear mainstream, Robertson is only partly successful. He can rarely hide his true thinking for long. After the first round of the Michigan primary process last May, Robertson sent a letter to 50,000 of his supporters proclaiming, "The Christians Have Won!" Just two weeks ago, he told a roomful of reporters that Christians "maybe feel more strongly than others do" about "love of God [and] love of country."

On the issues, says Robertson, "there isn't a dime's worth of difference between me and Ronald Reagan. . . . We've got the votes to run the country." More likely, if he runs, he won't even have the votes to be nominated. But his effect on the race could be profound. It doesn't matter, as the polls show, that the general population and even a sizable number of evangelicals oppose Robertson's candidacy. Simply by staying in the race and performing credibly, he may cause the field to grow as others join the battle in anticipation of a Bush collapse. (It's interesting that both Bush and Representative Jack Kemp now have evangelical advisers—"to interpret our world for him," says Bush's man.) Robertson "could mobilize a new batch of voters [for the GOP]," says Representative Newt Gingrich, a Georgia Republican, "but on the other hand, he could polarize the Republican party and the nation."



'GOD'S SLAVE': *Trying to reach the larger electorate.*

AFTER WATCHING Robertson in places like Jackson, Mississippi, and Birmingham, Alabama, and traveling to his headquarters in Virginia Beach, and viewing hours of tapes of *The 700 Club* and reading books and articles by and about him, I still wonder how much of the strange stuff he believes—how much of a con, if at all, Pat Robertson really is. His recent dissembling would have the casual observer believe he is just another charismatic patriot who goes to church on Sunday, someone who believes in God, but perhaps not quite as much as he believes in Pat Robertson.

"I believe that he *is* a believer," says John Buchanan, a Baptist minister and former congressman who is chairman of People for the American Way. "He's immersed in a world he helped create, and he's surrounded by adulation. At bottom, he's a master of self-delusion." "His objectives in life were to make a lot of money and go into politics," says William Riley, a Yale Law classmate who once was in business with Robertson. "It seems to me that's about what he's doing."

"Let me tell you a story," says Ed Rollins, the former Reagan assistant who turned down the chance to head the Robertson-for-president drive. "I saw Pat in Virginia Beach at about the time of the hurricane last fall. One of the first things I noticed was that he'd ordered a big statue of the Four Horsemen of the Apocalypse taken indoors for fear that the storm would trash it. And I was hurting pretty bad at the time with a hernia. I said to him, and not totally in jest, 'If you heal my hernia, I'll do your campaign.' He looked at me like I was crazy."

To Rollins, there is no riddle: "Pat Robertson is a politician whose profession happens to be religion." ■

THE OLD MASTER AND THE YUPPIE

NOVELIST LOUIS AUCHINCLOSS CHARTS THE RISE OF A CAD

BY DINITIA SMITH

It's lunchtime at the Downtown Association, one of Wall Street's most exclusive eating clubs, and Louis Auchincloss is talking about morality in business. Auchincloss, who is probably the foremost novelist of manners in the country and who is also a partner at Hawkins, Delafield & Wood, is sitting ramrod straight, his forbidding gaze (a little softer in person than in the pictures) upon me, his vowels *very* round.

"I was a dedicated conservative," he says. "I used to believe in all the old capitalist values as shown by Wall Street." He pauses. "Then I grew up!"

Auchincloss is one of the few major American writers to take business as his subject. The Downtown Association, for instance, is Louis Auchincloss territory, the world of old money, of deals made behind closed doors. Like a number of the great clubs, the DTA, as it's called, doesn't even have a sign over the door. You're just supposed to know it's *there.* The décor is a bit understated. The food is uninspired—one choice is tuna fish in a shell of tomato with dollops of mayonnaise for decoration, and desserts include those Wasp staples, rice pudding with raisins and cabinet pudding.

In his novel *Honorable Men,* Auchincloss describes this style as "false simplicity," a manner "dedicated to the making and preservation of wealth." And just so you don't forget that power is part of the equation, the paneled walls of the Downtown Association are lined with portraits of the club's past and present officers, including Grayson Murphy, the former managing partner of Shearman & Sterling, who's resplendent in his suit and gold watch chain. Something of a Custer to the day he died, Murphy was said to have taken a stand against the admission of women to the club.

But, of course, times change. Old power must give way to new—though not always voluntarily. And last year, after Murphy died, women finally were admitted—because they *had* to be. "Many law firms were pulling out. We were losing our financial base," says Auchincloss, who had fought to get women in.

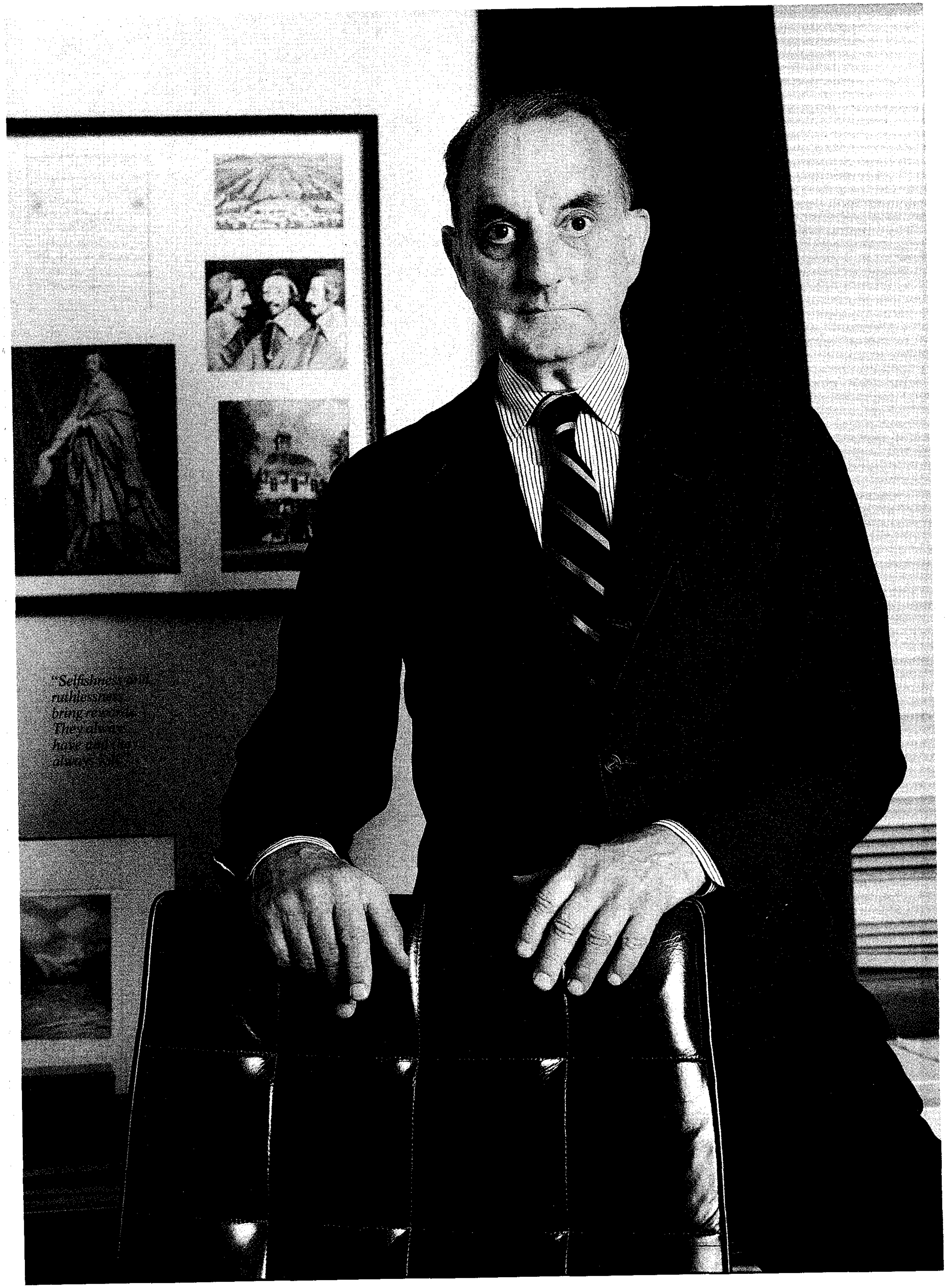
For nearly 40 years, Auchincloss has been chronicling the changes in the world of finance and law. There is *The Great World and Timothy Colt,* with its fiduciary fraud; *The Embezzler,* based on the case of New York Stock Exchange president Richard Whitney, who was sent to jail in 1938; and *A World of Profit,* about a Jewish entrepreneur's efforts to buy a company from an old Wasp family.

And now—coming out next month—there is the rather baldly titled *Diary of a Yuppie* ("Houghton Mifflin tried to get me to change the title, but I've never had so much prepublication attention"). Auchincloss's thirty-ninth book, *Diary* is about a scoundrel of a yuppie, his shenanigans during a takeover fight, and his climb to the top, trampling friends and family along the way.

Auchincloss's yuppie, Robert Service, doesn't hesitate to go through his opponent's garbage—"abandoned property"—looking for dirt he can use against him, shocking an older partner who is used to doing business in a more "gentlemanly" way. The older partner, however, continues to play round after round of golf with an old friend he is betraying, never letting on that he is about to help a client take away the business the friend has spent a lifetime building.

On the way to making it, the yuppie betrays his mentor and cuts loose his friends and associates. He is a master at intra-firm intrigue. Like many Auchincloss novels, *Diary of a Yuppie* is a veritable handbook on how to exercise authority, how to gain power over other men, how to go to the brink with a partner or an associate—and win.

The yuppie's wife eventually leaves him because he is such a scoundrel. He has an affair with an elegant and conniving fund-raiser who helps him get at the will of a rich old dowager. And in the end, the yuppie is a winner. His wife takes him back; he is rewarded with an

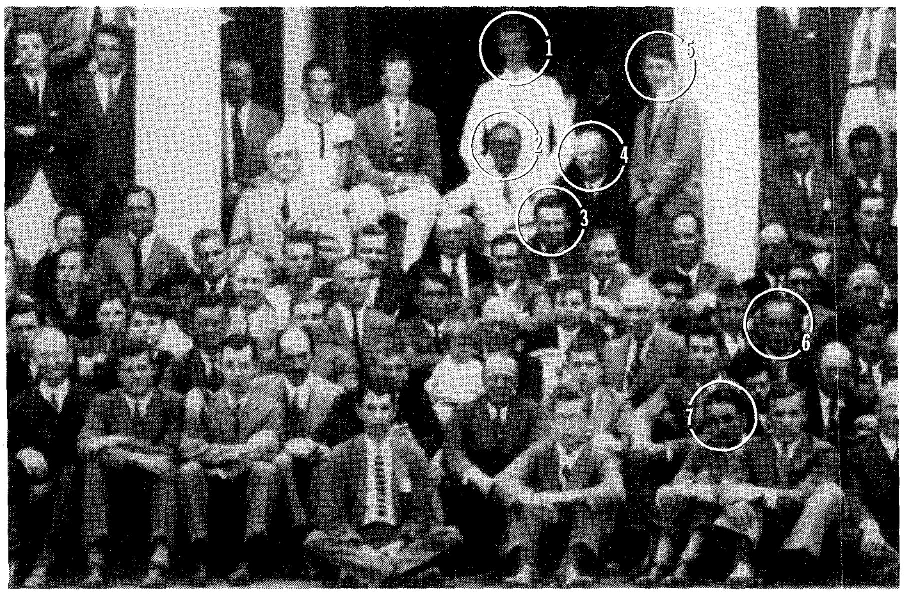


"Selfishness and ruthlessness bring rewards. They always have and they always will."

Sygma

PHOTOGRAPH BY DANA FINEMAN

HIS MOTHER SPURNED HIS FIRST PUBLISHED NOVEL, AND AFTERWARD HE HAD HER READ EVERYTHING HE WROTE.



At Groton, 1934:
(1) John Roosevelt
(2) Franklin Roosevelt
(3) Malcolm Peabody
(4) Endicott Peabody
(5) Endicott Peabody II
(6) Howland Auchincloss
(7) Louis Auchincloss

His "revenge" for his difficult early years at Groton was *The Rector of Justin,* a best-selling 1964 novel loosely based on the school's founder and headmaster, Endicott Peabody.

important merger—and the promise of a *son!*

"I am very happy, and don't I deserve to be?" exults the yuppie—an oddly likable villain—in his diary. "The gods are with me after all."

Or if not the gods, at least a 68-year-old author who has spent a lifetime watching the way things work. "Selfishness and ruthlessness bring rewards," says Auchincloss. "They always have and they always will."

IT WOULD BE EASY TO CARICATURE Louis Auchincloss. First of all, there is the Accent and the haughty posture. Then there is the fact that, after all, Auchincloss partakes of the world he criticizes. He is a clubman (Century, too—where he ardently supports the admission of women); a longtime president of the Museum of the City of New York (a repository of the heirlooms of the city's rich—and a good tax write-off for them, as well); and a keen observer of society. "The old society has given way to the Society of Accomplishment," he says. "In the old society, there were mostly businessmen and bankers. Now you're apt to run into broadcasters, dressmakers, and inventors of perfume." He relishes gossip about the genealogies of New York's big families, and he knows them the way an entomologist knows his classifications of insects.

In fact, Auchincloss keeps a copy of *Prominent Families in New York* on a bookshelf in his Park Avenue apartment. One day this summer, he agreed, reluctantly, to let me see the place. "It's in its summer clothes," he warned—that is, like many homes along Park Avenue, it's covered in sheets while the occupants are away in the country. Auchincloss follows this time-honored tradition of his class, commuting on most days to his country home in Bedford during the stifling months. Here, on Park Avenue, there are handwoven Portuguese rugs on the floors and first editions of James and Proust on the shelves. Auchincloss once said Proust believed that "the analysis of a dinner party can be as illuminating as the analysis of a war." The same might be said of Auchincloss himself.

Auchincloss, however, is not an easy man to define. There are contradictions. A longtime Republican, he is now a Democrat and a Cuomo supporter. "I've been moving to the left all my life. It's just that I started so far to the right it's taken me a very long time." He is the kind of man who won't tolerate bigotry. When a member of a powerful political family came to his office on business and made an anti-Semitic remark, Auchincloss threw him out. And in the world of old money, Auchincloss is that dangerous and subversive thing—an artist. What's more, he's a scholar, too—the author of books on Henry James and Edith Wharton.

He was born into the world of James and Wharton, but, as with many novelists, there was a dissonance between him and his society. First of all, his father's family, Scotsmen in the dry-goods business, came to New York rather late, in 1803—though his mother, a Stanton and Dixon, came from older stock. And his parents—J. Howland and Priscilla—weren't *that* rich. "We were wealthy by the standards of the globe, not by the community," says Auchincloss. He was actually somewhat ashamed of his family's relatively modest circumstances and loved being driven home from school in a friend's Rolls-Royce. "A child always relates himself to the richest and most powerful people in the community," says Auchincloss.

Howland Auchincloss was a partner in the law firm now known as Davis, Polk & Wardwell. He loved Wall Street, but Louis, on his first trip downtown with his father, hated it. The father was an excellent athlete, but Louis hated sports. "Though Father was perfectly divine about it," remembers Auchincloss. "He never pushed us at all." And then there was the tragedy of the father's emotional life. Howland Auchincloss, though successful, had a history of instability, and suffered a nervous breakdown when he was in his fifties—because of his concern, it is said, over an error in a trust indenture.

Priscilla Auchincloss, on the other hand, was a formidable, dominating but loving figure, and it was her life—with its books and music and laughter—that Louis coveted. And yet those were "feminine" things.

The family's summers were spent in Bar Harbor, Maine. During one visit to Newport, Auchincloss first met Jacqueline Bouvier, when she was eighteen. Her stepfather, Hugh D. Auchincloss, was Howland Auchincloss's first cousin. (Auchincloss is a friend of Onassis's today, and she has edited three books of his at Doubleday, though "I wasn't invited to the wedding, and my esteem in the eyes of my secretary has gone down quite a bit.")

The family was well off, but Priscilla and Howland Auchincloss wanted their children to believe, somehow, that theirs was just an ordinary, middle-class family. Even as a child, though, Louis was something of a snob. "When I bubbled over at the family board with snobbish observations and gossip about our wealthy neighbors, Mother and Father were genuinely astounded and depressed," he says in *A Writer's Capital*, his memoir of his childhood.

HOWLAND AUCHINCLOSS had gone to Groton, and when Louis was twelve, he was sent there, too. He arrived a lanky, awkward boy in a citadel of muscular Christianity. The other boys called him "an effeminate moron, a non-male, a repulsive unsexed creature, all day, every day, for months," he writes. But after two years of bad marks and being teased, he realized that the solution was to become an intellectual. In his last two years, he was at the top of his class and editor of the *Grotonian*, the school magazine, president of the Dramatic Society, and well liked.

At Yale, no fraternity wanted him. But he became an editor of the *Yale Literary Magazine*, and he wrote a novel—which Scribner's promptly rejected. The rejection set off something of a panic, and he fled before graduation to law school at the University of Virginia, the only place that would take him without a college degree.

At Virginia, he discovered that, like his father, he loved the law. "For what was a case but a short story? What was the law but language?" he asks in *A Writer's Capital*. After graduation, he became an associate at Sullivan & Cromwell. He left the firm to serve in World War II, but returned after the war. He gathered his courage and wrote another novel, *The Indifferent Children* (1947). This time, the book was accepted by Prentice Hall.

The book was spurned, however, by his mother—not because being a novelist was inappropriate for someone of Auchincloss's background, but because the writing wasn't good enough. "Her standard was Shakespeare," says Auchincloss. She was so upset that she forced him to publish the novel under a pseudonym, Andrew Lee. "She went around and made scenes with people who wanted to expose my true identity. She succeeded in ruining my pleasure in it," he says, still with some bitterness. We are looking out over the English garden that his wife, Adele, keeps at their country house in Bedford. The white frame house, on four and a half acres, is modest by Bedford standards. Unaccountably, Auchincloss is wearing a guayabera, a shirt usually favored by Spanish men, inherited from his late father-in-law. After a pause, he continues, "I don't particularly like the novel myself today." Until she died, "I had Mother read everything," he says.

Priscilla Auchincloss did like "Maude," a short story that was taken by *The Atlantic* in 1949, and when, after publishing two more novels, Auchincloss decided he wanted to give up the law and write full-time, his parents helped him financially.

During his time away from the law, Auchincloss decided to go into psychoanalysis with Dr. John M. Cotton. Himself the son of an old family, Cotton apparently helped Auchincloss reconcile the opposing sides of his nature—the "masculine" self who loved law, and the "feminine" artist and scholar.

He decided he could both write and practice law, and he got a job as an associate with an old-line firm, Hawkins, Delafield & Wood, on Wall Street. Its clients include many members of New York's best families, who go there to have their wills drawn. Wills and estates is Auchincloss's field, and on the surface, it seems rather quiet. But, as Auchincloss has written in *The Great World and Timothy Colt*, this branch of the law offers "the drama of family struggles, of veiled lady clients interviewed mysteriously behind closed doors." Many of Auchincloss's novels draw on his practice, and he's one of the few authors who can make the complicated differences between a charitable trust and a foundation sound interesting.

IN 1956, AUCHINCLOSS WAS 39 AND still not married. "I was always an extra man," he says. "I attended every party I was invited to. I would go like a shot." One evening, he met a tall, slender, shy young woman, Adele Lawrence, descended from Vanderbilts (railroads) and Sloanes (rugs). She and her roommate (a cousin of Auchincloss's) were having a dinner party, and "we took over Mummy's apartment and borrowed her cook because we were both working," remembers Adele.

"I wasn't a good catch," says Louis, in his typical dour manner. "I wasn't even a partner. My books hadn't sold."

Nevertheless, says Adele, "I liked him." They fell in love and were married within a year. "My productivity increased," says Auchincloss, with understatement. "And I was made partner." Being made partner is a theme that echoes through Auchincloss's work—it's the ultimate rite of passage, the testing ground, the grail, for an Auchincloss character. Three sons were born—John Winthrop, 28, now a Washington lawyer; Blake, 26, an architect; and Andrew, 22, who is about to enter the University of Virginia Law School.

In 1964, Auchincloss published his "revenge" for the early, painful years at Groton, *The Rector of Justin*, which established his reputation. The book is a com-

"I wasn't a good catch," he says. "I wasn't even a partner. My books hadn't sold." Nevertheless, says Adele, "I liked him."

With his wife, Adele, at their Bedford home.

Photograph by James Hamilton.

“I LIKE MY YUPPIE SO MUCH, I’M THINKING ABOUT DOING ANOTHER BOOK ABOUT HIM,” AUCHINCLOSS SAYS.

plex characterization of the headmaster of a New England boarding school, whose story is loosely based on the life of Endicott Peabody of Groton, with a few other New England and British headmasters thrown in. The book is a study of the clash between Christian morality, which glues together old society, and the world of bankers and lawyers, which supports it.

The Rector of Justin was a best-seller for 39 weeks and paid for the Auchinclosses’ swimming pool in Bedford. It remains Auchincloss’s greatest success, as well as one of his two favorite books—the other is *The House of Five Talents* (1960), based on the history of the Vanderbilts and several other old New York families. Inevitably, *The Rector of Justin* created a storm at Groton—and more consternation for Priscilla Auchincloss. Today, Louis Auchincloss says, “all has been forgiven.” In fact, he gave the centennial address at Groton last spring, and he keeps in his office a photograph that says it all. It is a fathers-and-sons picture, taken in 1934. “There is F.D.R. with his son John, Endicott Peabody with his son and grandson, who later became governor of Massachusetts—and there I am with *my* father,” he says.

In the late sixties and early seventies, Auchincloss’s reputation declined. He was criticized by leftists like Granville Hicks for writing about “the little world” of “the well-to-do and the well-bred.” Some of the criticism still rankles. “I suffered a good deal,” says Auchincloss. “And now they’re all dead and I’m doing better.” He grins.

THE CRITICISM DID NOT STOP him, and he continued to write and to practice law. Why didn’t he quit the law and write full-time? “I needed the money!” says Auchincloss. But isn’t his wife a Vanderbilt? “She’s not *rich!*” cries Auchincloss. “The commodore had several hundred descendants. Certainly, I inherited something, but not enough to pay for my expensive tastes.” Those include the rare framed documents on the walls of his corner law office—altogether a rather unprepossessing place, with peeling plaster on the wall behind his desk. There is a letter from Richelieu, “a real lawyer—he writes over things whenever he can,” says Auchincloss. There is an impressive collection of marriage contracts from Louis XIV, XV, and XVI. “See how the signature gets larger as the monarchy declines,” says Auchincloss, pointing to a large scribble by Louis XVI. The Sun King is an enduring fascination. Auchincloss has published two books on France in that period, including *The Cat and the King*, based on the premise that Saint-Simon, the famed memoirist of the court of Versailles, had continued writing.

How does he do it all? “But can’t one do many things?” he asks. He has never known writer’s block. He claims that he has always *liked* interruptions: “I can always use fifteen minutes.” Adele Auchincloss confirms this. “He never minded when one of the boys tossed a ball between him and his pad. And he was always willing to go to the grocery store.” In fact, Auchincloss says he has had to try *not* to write. “Writing always had something of the aspect of a forbidden activity for me,” he says. “At Sullivan & Cromwell, I used to hide what I was writing under the blotter. All this talk of writers in agony is a lot of guff. It’s something the public likes.”

Diary of a Yuppie was written relatively painlessly in two drafts over the course of a year. The timing of its publication—coming amid two notorious insider-trading scandals involving promising young professionals—is really more than just luck. In his own way, Auchincloss has been writing about yuppies for decades, in such stories as “Power of Suggestion,” about a young Wall Street lawyer who prefigures Robert Service.

Still, Wall Street is different today. Auchincloss has observed the changes in the young lawyers who come into Hawkins, Delafield & Wood looking for jobs. “In the 1960s, applicants practically put you under an examination—‘How much *pro bono* work can I do?’ Today, they only want to work with the big-paying clients.”

There are other things. “The old ethnic barriers have broken down. Anti-Semitism has gone, or gone *deeply* into hiding. There’s more money. Every one of the people I grew up with are far richer today than they ever were.” The new money has brought huge temptations. “It’s a wild, universal thing,” says Auchincloss. “There are an enormous number of takeovers which affect the value of stock—and people can find out about it beforehand. It’s damn hard *not* to do it. . . . The new insider scandal is just the tip of the iceberg.”

And, of course, the *style* of doing business has evolved. In the old days, “you tried to do business ‘like a gentleman.’ ” Now you have to be more voracious—though underneath it all, he thinks, people are just the same.

The biggest change in Wall Street, says Auchincloss, is not in its inhabitants or its morality, but in society’s *attitude* toward morality. He brings up the Richard Whitney case, which scandalized *his* youth. “Richard Whitney was considered a traitor to his *class!*” cries Auchincloss. “His crime just *rocked* society. Many of his friends wouldn’t speak to him until his dying day. They felt he had let them down. Nowadays, you commit a crime, and you write a book about it. We expect public morality to be legislated not by society but by the state.”

Or, as Auchincloss’s yuppie puts it, “There is no particular moral opprobrium in incurring a penalty, any more than there is being offside in football. A man who is found to have bought or sold stock on inside information, or misrepresented his assets in a loan application, or put his girlfriend on the company payroll, is not ‘looked down on,’ except by sentimentalists. He’s simply been caught, that’s all. Even the public understands that. Watergate showed it. You break the rules, pay the penalty, and go back to the game.”

THESE DAYS, AS SOCIETY BEcomes more interested in business and in manners, Auchincloss is coming into his own as a kind of latter-day Saint-Simon, a man who has defined his age. July marked the publication of *Louis Auchincloss*, the first major critical study of Auchincloss’s work, by Christopher Dahl (Ungar). The Franklin Library is planning a signed edition of *Diary of a Yuppie*. Graduate students are beginning to write theses on him.

Auchincloss gives the impression of being at peace with himself. A genuinely friendly man beneath the stern exterior, he has a wide variety of friends, ranging from his partners to the novelist Ralph Ellison. Striding along Wall Street after lunch, he exchanges smiles and hellos with a rather democratic array, everyone from vendors to bankers. In the lobby of the Downtown Association, someone stops to straighten—almost tenderly—the collar of his jacket.

Already, his fortieth book, *Skinny Island, More Tales of Manhattan*, is being copyedited at Houghton Mifflin. “And I like my yuppie so much, I’m thinking of doing another book about him,” says Auchincloss. But he has no illusions about his yuppie going through any punishment or moral conversion. “I *did* give him a son,” he muses. “And his poor wife, she’s terribly caught up with him. Jeepers, she’s going to have an *awful* time with that man!” ■

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PART TWO

HOW TO SELL YOUR CO-OP

BY STEPHEN M. POLLAN, WITH MARK LEVINE

LAST WEEK'S INSTALLMENT POINTED OUT how to avoid the greatest mistakes sellers normally make: overpricing, overimprovement, lack of attention to crucial details (ignoring the need for repairs, for instance), and hiring dilatory lawyers. The article also discussed a seller's dealings with his or her lawyer, accountant, and real-estate brokers. This week's installment covers negotiation, going to contract, and the title closing.

THE NEGOTIATION

"IT IS EXTRAORDINARY TO ME THAT IN REAL-estate transactions, which are so important to all involved, the negotiation is often poorly done," says James C. Freund, a lawyer specializing in negotiating corporate mergers for Skadden, Arps, Slate, Meagher & Flom. Freund, who also teaches courses in negotiation, believes that a seller shouldn't go it alone. "Even the best negotiator is not a terrific negotiator when he's dealing with his own money," he notes.

"The technical term for the risk a seller runs," says Dr. Jerome Levin, a psychotherapist and author, "is the buyer's 'post-decision dissonance.' Doubts arise in the purchaser's mind. It's important to keep presenting to him, in every way possible, continued evidence of the desirability of the purchase, indicating explicitly that this is better than any alternative."

Using the broker as the intermediary will help speed up the process, Freund believes. "Since brokers are in the middle, they can suggest things that the buyer and the seller can't—such as splitting the difference. And brokers can make such a suggestion without its becoming either side's new position. The brokers' problem is that neither side is completely at ease in dealing with them; they often lack credibility."

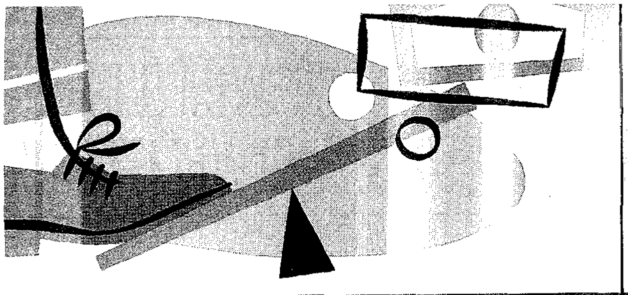
Freund advises that you make sure brokers know they are working for *you,* and that you stress that there is certain information you expect them to keep from the buyer. Having made this clear, you can use each broker to your best advantage.

"Find out, through the broker, as much as possible about the potential buyer—his needs, his timing, his financing, his negotiating style—and above all, how badly he wants this home," says Freund. This will tell you how firm or flexible you should be.

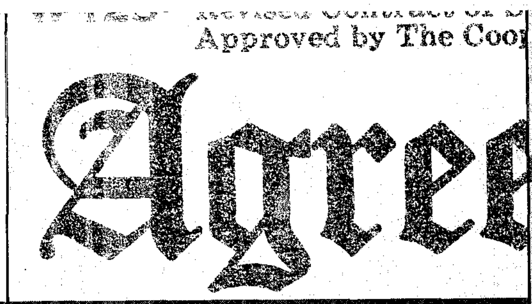
Peter Weir, a lawyer with Cole & Deitz, advises using the broker to indicate to the buyer that he is competing for the home: "If you have other offers, tell the broker so. You can be sure that information will be conveyed to the buyer." In addition, instruct the broker to continue showing the apartment and submitting offers whenever they are received. "Brokers often won't submit a second offer while the first is being negotiated; they like to feed you offers one at a time," Weir says. "They think that otherwise you will toughen in your bargaining stance. And they're right."

Make sure the broker and the buyer don't think you are under any pressure to sell. "That perception will strengthen the buyer's hand," says Weir. "You should have a bottom price in mind, but don't let the broker know about it."

Now that you've got the broker acting for you, you can respond to the first offer. And it is essential to respond, whatever the bid is. "Even if a first offer is very



YOUR AIM: TO KEEP THE PRICE UP



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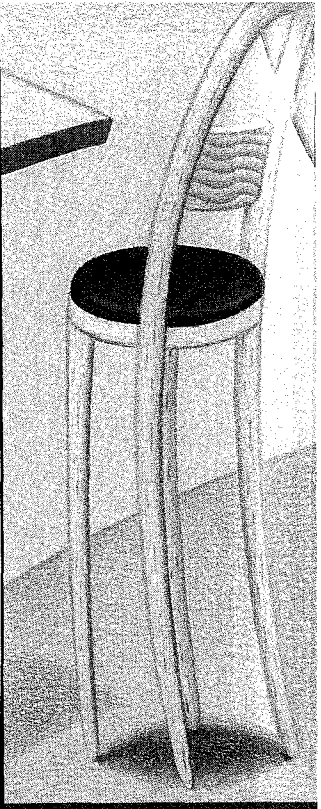
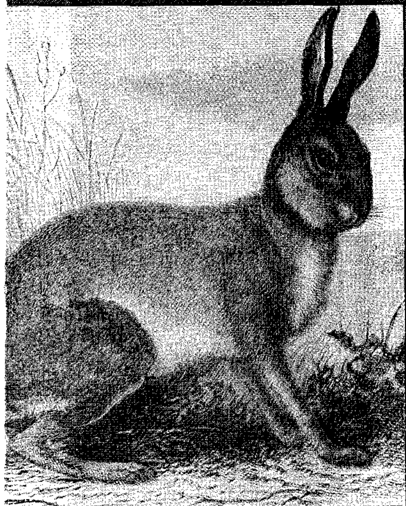
Agree

THIS FORM TREATS THE PARTIES FAIRLY

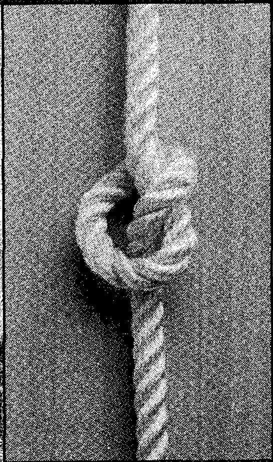


INSIST ON A
SIT-DOWN CONTRACT

PREPARE FOR THE SALE PROPERLY AND YOU'LL COME OUT A WINNER

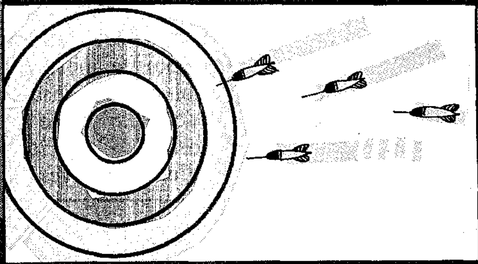


CE THE BUYER TO MOVE QUICKLY

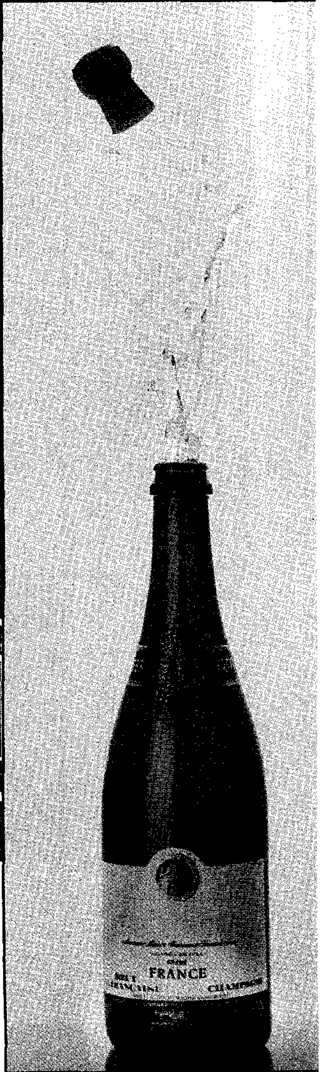


A BINDER TIES
UP THE SELLER

ANTICIPATE THE CLOSING COSTS



DON'T PICK PRICES AT RANDOM



YOU'VE SOLD IT—
CELEBRATE!

YOUR PLOY TO PARE DOWN THE BROKERAGE FEE–WHICH IS DEFINITELY NEGOTIABLE–MUST BE SUBTLE AND WELL TIME

low, respond to it with a minimal—very minimal—reduction in your asking price to indicate that you are willing to negotiate, but only at a realistic level," says Phyllis Benvenuto, a co-op and condominium specialist with Douglas Elliman-Haldenstein.

"Very often, the first counteroffer will tell the buyer what the seller will accept," says Barbara Corcoran, president of the Corcoran Group, a real-estate brokerage firm. "Generally, the seller will come back with a number that indicates he will accept the midpoint between the price he had asked and the buyer's first counteroffer. I call that 'the great disclosure.' "

"You're going to have to make some concessions, particularly since buyers need the psychological satisfaction of a meaningful reduction in your asking price to feel they've gotten a good buy," Freund says. Multiple small concessions in an asking price won't encourage flexible responses; they'll tempt the buyer to wait for the next dip in price. "Limit yourself to a few concessions," advises Freund, "but make them meaningful in order to engender the proper reciprocal spirit in the buyer."

Make sure you give a reason for each concession. "Don't just pick a price at random. Have a rationale, such as a comparable [the price a similar apartment recently sold for] or an appraisal. At the least, offer a subjective rationale—such as a price that you must net—in order to give some backbone to your position," says Freund.

One way to reinforce your numbers is having the broker discuss the comparables with the buyer, Weir says; such information will appear more credible coming from the broker than from the seller.

A CLOSING'S EASY: SIGN AND LEAVE

Don't bid against yourself. "Do not drop your price twice without an intervening increase in the offer from the purchaser," warns Freund. "And disregard whatever groans he utters about your first decrease. When you see the increments in the negotiation becoming smaller, very often the purchaser is approaching his top price."

Try to avoid situations in which either you or the buyer will lose face. Don't push buyers into saying things like "This is the highest I will go under any circumstances." At the same time, never say, "This is my bottom line." In both cases, Freund says, the statement is probably not true, and will decrease both sides' flexibility and credibility.

USA 22
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NEW YORK, NY 100
PM
AUG 1

USING THE MAIL CAN KILL A DEAL

When it appears that an impasse has been reached, don't be afraid to get creative. "Rather than let the deal die, try to come up with new ways of looking at things that get the deal back on track, such as accepting promissory notes to augment the cash portion of the price," Freund advises. And at this point, don't be shy about meeting face to face. There is a tendency to reach a deal if both parties have taken the time and effort to sit down together. You'll find that this will operate to your advantage when the contract is being worked out.

If you'd like to cut back on the broker's fee, now is the time to act, but paring down the fee has to be done subtly. Tell the broker that you'd like to accept the latest offer, but it's just $1,000 short. In most cases, the broker will cut back on his or her commission to make up the difference and ensure that the deal goes through. Brokerage fees are definitely negotiable, especially if yours is a high-end home. Instituting a sliding scale based on the actual selling price may encourage the broker to help push the buyer's price up.

Be aware that while it's not a complex corporate merger, the negotiation of a real-estate transaction is a difficult task. "You don't have many tools at your disposal to help bridge the gap between the seller and buyer—it becomes a relatively naked negotiation," observes Freun

You're trying to bring the buyer up your price level, without making him fe he's overpaying. It will be a level abo what he initially wanted to pay, but yo can make him feel better by showing th while he's had to do some reaching u you've had to do some conceding.

If you want to avoid the negotiati process and your home is worth $ million or more, you may want to consi er a real-estate auction; such auctio have become the latest trend in selli commercial properties in New Yor "There's absolutely no reason," Pet Weir says, "that the residential mark can't adopt the same method.

"If you're selling a home worth in e cess of $1 million," he points out, "you' at the mercy of a few select real-esta brokers who are socially connected t the type of buyer you're looking for." however, you place the property in th hands of a professional auctioneer, "yo set up a formal bidding procedure wi invitations and limitations; this can cr ate excitement. Sometimes people g caught up in the process and bid mo than they normally would."

Weir has watched brokerage hous successfully introduce this techniq into the home-selling market over th past two years. "The method opens u all sorts of possibilities; advertising ca be extended to foreign papers, attractin overseas buyers. It's a way to expan your options past the few well-connecte brokers and to create tremendous e citement and beat the New York cond minium glut," he says.

GOING TO CONTRACT

DON'T ASSUME THAT THE BRO ker's binder solidifies the dea "Every broker asks you, whe your price has been met, to sig the printed binder and take $100 check," observes Do Snider, a prominent real-esta litigator. "But your lawye would tell you that all the binder does tie *you* up; it doesn't tie up the buye Never sign a formal binder without fir showing it to your lawyer."

With every moment that passes fro the time you and the buyer shake on th deal until the buyer has the contract i hand, doubts will creep into the purcha er's mind. "After one day passes, yo have a 90 percent chance of closing th deal," says Barbara Corcoran. "After tw

Photograph by S.Baker Vail. Illustrations, previous page: top left, Anders Wenngren; top right, Dave Calver; bo
left, Javier Romero; bottom, Gary Hallgren; bottom right, Culver. Photographs, previous page: center, Photote
bottom center and right, S. Baker Vail. Hand-tinting by Bill Ko

lays, the chance goes down to 70 percent. If you wait for three days, you've got only a 50 percent chance. And if—heaven forbid—you let four days pass, here's a mere 25 percent chance of geting the deal to stick."

"Everyone, regardless of how many imes they've gone through the same situation, worries about making a choice rom a number of items," notes Jerome Levin. "People are always asking themelves if they made the right choice. The only way to reduce this post-decision disonance is to move toward consummaion rapidly."

Your lawyer should have a contract eady for both signatures within 24 hours of the handshake. It has become common in New York for the two lawyers to exchange information over the phone or hrough the mail until an agreement is eached on the final wording of the conract. This practice has caused many deals to fall through. Lawyers suddenly become real-estate experts and question heir clients' decisions. Worse still, they tand on ceremony, waiting for the other side to call or act.

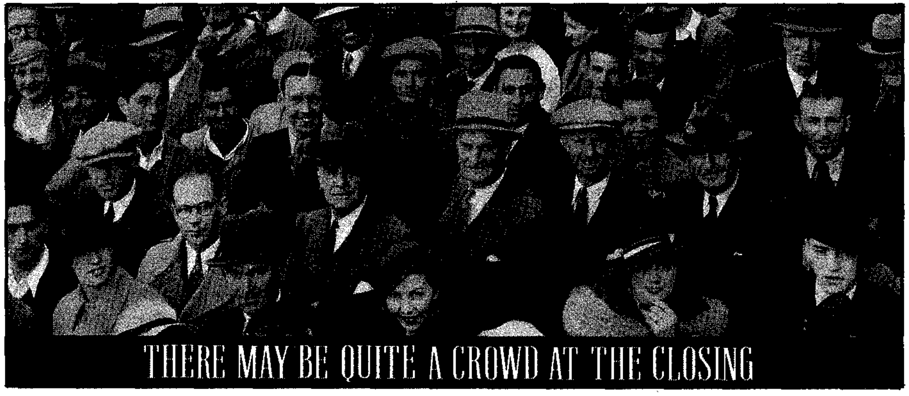
You will not have these problems, however, because you have hired a lawyer who knows you expect a contract in 24 hours. And he knows you expect a sit-down contract—a rarity today but an accepted practice 25 years ago.

Peter Weir believes that the sit-down contract vanished from the New York real-estate scene because it's harder on he lawyer. "There is a bit more performance pressure involved in a sit-down deal, since everyone is in the room together, but if both sides are competent and there is adequate support staff, such a deal shouldn't take too ong. The seller will definitely benefit from he process. It may cost a bit more money, but that's money well spent. A sit-down conract not only has the advantage of tying up he buyer, who may be weakening," says Weir, "it also avoids he possibility of the buyer's lawyer—who may not be conversant with the market—questioning aspects of he deal."

DON'T FORGET TO BRING YOUR KEYS TO THE CLOSING

"Most lawyers will resist a sit-down contract on the 'tight schedule' theory," notes real-estate lawyer Gordon Remer. "Lawyers have more influence over the deal when the contract is made through he mail. At a sit-down contract, the buyer and seller will be more willing to negotiate and consummate the deal, since they have more at risk."

But before you throw all the players into one room, make sure that you and the buyer, with the broker as an intermediary, have worked out as many details as you could. "Make the lawyers a part of the process, not the decision-makers," advises real-estate lawyer David Goldstick. "Often, buyers and sellers forget to finish their negotiations. If the lawyer discovers that you've forgotten something, he'll blow it up and make it very important. If you negotiated using a broker, and have gone over everything rationally, there won't be any details for the lawyers to argue about."


THERE MAY BE QUITE A CROWD AT THE CLOSING

Indeed, there are very few things to worry about in a real-estate contract. "The Blumberg W-123 form, available in stationery stores, is, in general, very good at treating both parties fairly," notes Don Snider. "There are some pitfalls to watch out for, though." According to Erwin Shustak, a lawyer specializing in co-ops and condominiums for the firm Bizar, D'Alessandro, Shustak & Martin, "what you have to do in the contract is convert options into bilateral agreements by which both parties, with equal knowledge of the facts, are likely to decide that the deal is a deal." Shustak advises, for example, that the seller cut back on the ability buyers have for backing out of an agreement because they "couldn't get financing": "Make that as unlikely to occur as possible. Give the buyer a short time frame. State in the contract that the buyer must file applications with at least two or three lending institutions within x business days of the contract. Then go on to specify the terms of the proposed mortgage—how much financing the co-op board allows, and at what interest rate. You're trying to eliminate the buyer's ability to back out of the deal without even trying to get financing. The only other option [to back out] that a buyer should have is if he does not get board approval."

But be realistic. Today's refinancing rush, coupled with the continued surge in home-loan applications, has banks and their appraisers inundated, delaying approvals for up to two months. And "don't agree to give occupancy until the title closing. If the deal falls through and the buyer is in occupancy, there might be a real problem in regaining possession of the apartment," says Martin S. Rudoy, a Manhattan real-estate lawyer.

While your buyer is awaiting financing or board approval, you can keep your options open by continuing to market the home and accept offers—and even go to contract. Snider advises sellers always to insist the contract provide that they can continue to offer the home, subject to the rights of the buyer: "You should continue to test the market, but state that you will honor the deal if the first buyer satisfies the conditions. If he fails that test and you have taken the home off the market, you are back further than square one"—since now the property has become a stale listing.

"There are no moral, ethical, or legal problems even with going to multiple contracts," says Peter Weir, "as long as this is aboveboard, each contract contingent on the failure of the previous one."

And, Snider stresses, "the seller has a right to know from the buyer that he hasn't been previously turned down for financing, that he will provide the seller with a financial-net-worth statement before going to the board of directors, and that he has not been turned down by other boards in the past." The time to work out all the details is now, when all the parties are sitting together in one room, he says. "If there's a foul-up and litigation arises, you'll tie up your property for 30, 60, maybe even 90 days."

If the deal falls through, all is not lost. You will have other offers, providing your home was in demand and you continued to offer the property while working on the first deal. You may even have other contracts in the works. But even if you have no such offers or contracts, you can salvage the situation by giving your home the appearance of a fresh listing.

otograph: Culver. Hand-tinted by Bill Kobasz. Illustration by Javier Romero.

YOUR LAWYER—NOT ONE OF HIS ASSOCIATES—SHOULD BE AT THE CLOSING, TO MAKE SURE THAT NOTHING GOES WRONG.

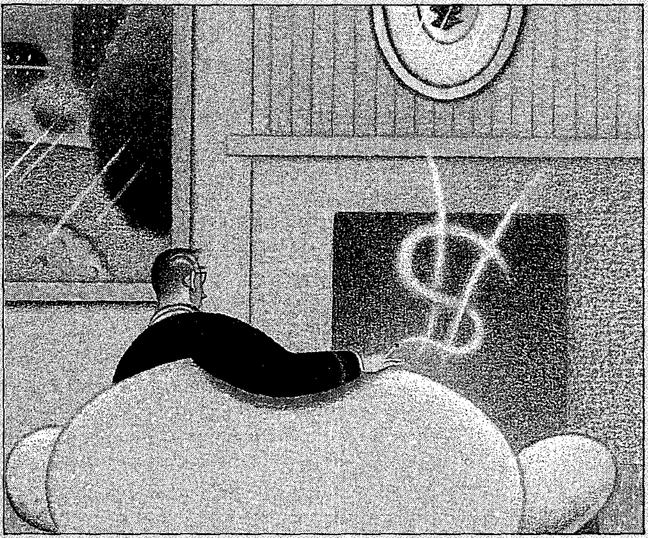
The best ways to revitalize a property are to change the price and shift brokers. Yes, that means going back to square one. You have gained a wealth of experience that can be applied to the next effort. Replace any member of your team who has let you down. If you were the problem, give yourself a good talking to.

But let's hope you won't have to worry about starting over. Your broker prodded, your lawyer pounced, and your buyer came up with the cash. Now all that's left is the closing.

THE TITLE CLOSING

The title closing is—or at least should be—more a ceremony than an ordeal. Take heart: In 90 minutes you'll be done, and you're holding the deposit; that's your strength.

There will probably be quite a crowd at the closing. You can expect the buyer and his lawyer, the broker, a representative of the buyer's bank, and a title-company representative to join you an your lawyer (and a representative of th bank that holds your mortgage, if you hav yet to pay it off) around the table. Insi that your lawyer come to the closing hin self, not send an associate or a paralegal. A this point, it's worthwhile to pay more an have the chief present, to make sure noth ing goes wrong. All you'll be asked to do i to sit back and sign documents. If you can be at the closing yourself, you can give you lawyer power of attorney and allow him t handle things alone.



HOW MUCH IS YOUR APARTMENT WORTH?

To come up with a reasonable selling price for your apartment, assign a point value to all of its features. Once you've done that, using the rating chart, go on to the chart called "Pricing Your Apartment." Note: These charts assume that your apartment is "average." Any deviation from the average will affect the estimates listed. If your apartment has a particularly poor view, its value might dip as much as 20 percent below the estimate; if your building is sandwiched between two rundown buildings, expect the price to drop 10 to 15 percent below the estimate.

The real-estate market changes constantly; the estimates given here reflect the going prices on June 1.

Sellers of lofts in SoHo can find market-price estimates more easily. Use the following guidelines: Assume that a loft without a certificate of occupancy will sell for an average of $180 per square foot; a loft with an artist-in-residence requirement that is strictly enforced will sell for $215 per square foot; a loft with a loosely enforced artist-in-residence requirement will sell for $250 per square foot; and a condominium loft will sell for $265 per square foot.

RATING YOUR APARTMENT

Assign a point value to your apartment by consulting the chart below. What does the New York real-estate industry consider a room? With a few exceptions, anything that has a window, no matter how small that space may be. (The exceptions: A bathroom does not count. Neither does a hall. A kitchen measuring less than ten by twelve feet, a dining alcove, a sleeping alcove, and a kitchenette that is not a separate room count as half a room each.) Writers of newspaper ads don't always follow these real-estate guidelines, unfortunately.

FEATURE	**POINTS**
SIZE	
Studio	9
One-bedroom	10
Two-bedroom with up to four rooms	12
Two-bedroom with five or more rooms	15
Three bedrooms or more	24
AGE OF BUILDING	
Prewar	2
Postwar	0
BUILDING ATTENDANTS	
Attendant (doorman, elevator operator, or concierge) on duty round the clock	1
No attendant or part-time attendant	0
OUTDOOR SPACE	
Private balcony or terrace	2
No balcony or terrace	0
VIEWS	
Clear view of a park or river	5
No view of a park or river	0
WORKING FIREPLACE	
Working, wood-burning fireplace	5
No fireplace, or "decorator" fireplace	0
APARTMENT CONDITION	
Brand new or freshly redone	1
Good	0
Fair or poor	−1
APARTMENT LOCATION IN BUILDING	
Above twentieth floor	1
Eighth through nineteenth floor	0
Seventh floor or below	−1
Total:	____

Illustration by Dave Calv

Though there are few worries for the ller who has reached this point, there e a couple of things to look out for. on't make any agreement that will surve the closing. Stand on the contract u worked out. You're not seeking to tablish an ongoing relationship—busiss or personal—with the buyer. Insist holding the closing early in the day at e beginning of the week so you can desit the buyer's checks and get immedie credit for them. Don't forget to bring ur keys with you.

To ensure that all goes smoothly, hedule a mock closing with your lawr. This will assure you that your lawyer s everything together; it will also help u make preparations for paying the osing costs.

The seller of a co-op may have to pay the building's managing agent a small fee, usually from $150 to $350. Some buildings also charge sellers a "flip" tax, usually a flat fee or a percentage of the profit made on the sale. Find out from your building's board how much the flip tax will be. Condominium owners will have to pay New York State and New York City transfer taxes (which, combined, will add up to slightly less than 1.5 percent of the selling price). It's sometimes possible to pass along both closing costs and transfer taxes to the buyer; such a pass-along must be written into the contract. And have a check drawn up for the broker's fee, which, if you prepared your contract correctly, is due now.

Assuming that all parties are competent and prepared, a co-op title closing should take no more than an hour. A condominium closing will last a bit longer, usually a total of 90 minutes. You're going to walk through it, say as little as possible, sign your name, and get out as fast as you can so you can deposit all your hard-earned money.

There is no typical real-estate sale. Every transaction has its own dynamics. It's impossible to outline every scenario that could be played out. But there is one prescription: Use the system to your advantage by taking charge of it yourself. By understanding the process, preparing properly, and hiring the right professionals and supervising their work, you can come out of the transaction a winner—you will sell your home quickly and for the top price the market allows.

PRICING YOUR APARTMENT

IND YOUR APARTMENT ON THIS CHART, BASED ON ITS point rating and location. Multiply the number of rooms by the estimated price per room. The high and low figures listed will give you the likely top and bottom selling prices. Because the rating chart has been simplified, you ay notice seeming inconsistencies in the figures: Some 22-oint apartments, for example, are worth the same amount, er room, as some 23-point apartments. Note: For every $100 er month you pay below the average maintenance, add 10,000 to the top and bottom prices; for every $100 per month u pay above the average maintenance, subtract $10,000 from e top and bottom prices.

REA	POINTS	PRICE PER ROOM	MAIN-TENANCE
est End Avenue and iverside Drive	0 - 14	$ 60 - $ 70,000	$ 490
	15 - 22	75 - 90,000	690
	23 - 30	90 - 105,000	930
	31 - up	120 - 140,000	1,370
est Side, 60th to 79th	0 - 14	$ 62 - $ 72,000	$ 540
	15 - 22	82 - 97,000	760
	23 - 30	98 - 113,000	1,170
	31 - up	126 - 146,000	1,540
est Side, 79th to 110th	0 - 14	$ 58 - $ 68,000	$ 480
	15 - 22	68 - 83,000	660
	23 - 30	84 - 99,000	890
	31 - up	109 - 129,000	1,090
entral Park West	0 - 14	$ 75 - $ 85,000	$ 470
	15 - 22	100 - 115,000	850
	23 - 30	110 - 125,000	1,080
	31 - up	200 - 220,000	1,670
fth Avenue	0 - 14	$110 - $120,000	$ 850
	15 - 22	165 - 180,000	1,220
	23 - 30	225 - 240,000	2,090
	31 - up	340 - 360,000	3,630
ark Avenue*	0 - 14	$ 95 - $105,000	$ 710
	15 - 22	125 - 140,000	1,220
	23 - 30	150 - 165,000	1,730
	31 - up	190 - 210,000	1,990
ifth to Lexington, 0th to 79th	0 - 14	$ 80 - $ 90,000	$ 960
	15 - 22	120 - 135,000	1,270
	23 - 30	130 - 145,000	1,590
	31 - up	140 - 160,000	1,800
Fifth to Lexington, 79th to 96th	0 - 14	$ 70 - $ 80,000	$ 670
	15 - 22	85 - 100,000	840
	23 - 30	110 - 125,000	1,370
	31 - up	125 - 145,000	1,460
Lexington to Second, 60th to 79th	0 - 14	$ 68 - $ 78,000	$ 670
	15 - 22	80 - 95,000	960
	23 - 30	110 - 125,000	1,410
	31 - up	115 - 135,000	1,620
Lexington to Second, 79th to 96th	0 - 14	$ 60 - $ 70,000	$ 630
	15 - 22	72 - 87,000	920
	23 - 30	118 - 133,000	1,380
	31 - up	140 - 160,000	2,020
Second to York, 60th to 79th	0 - 14	$ 65 - $ 75,000	$ 650
	15 - 22	70 - 85,000	930
	23 - up	110 - 120,000	1,350
Second to East End, 79th to 96th	0 - 14	$ 60 - $ 70,000	$ 630
	15 - 22	78 - 93,000	920
	23 - 30	118 - 133,000	1,470
	31 - up	140 - 160,000	2,020
East End & Gracie Terrace	0 - 14	$ 75 - $ 85,000	$ 660
	15 - 22	95 - 110,000	970
	23 - 30	120 - 135,000	1,660
	31 - up	155 - 175,000	2,030
Sutton & Beekman	0 - 14	$ 90 - $100,000	$ 800
	15 - 22	98 - 113,000	1,000
	23 - 30	213 - 228,000	1,870
	31 - up	290 - 310,000	3,070

SELECTED AREAS OF BROOKLYN

AREA	POINTS	PRICE PER ROOM	MAIN-TENANCE
Park Slope	0 - 14	$ 30 - $ 40,000	$ 325
	15 - 22	32 - 42,000	425
	23 - 30	32 - 42,000	525
	31 - up	35 - 45,000	575
Brooklyn Heights	0 - 14	$ 35 - $ 45,000	$ 350
	15 - 22	38 - 48,000	525
	23 - up	45 - 60,000	630
Carroll Gardens	0 - 14	$ 30 - $ 40,000	$ 300
	15 - 22	32 - 42,000	480
	23 - up	35 - 45,000	575

* If your apartment is near the edge of an area, it may fit more appropriately in an adjoining area. Use the high end of the price range for Park Avenue apartments below 79th Street; use the low end of the range for Park Avenue apartments above 79th.

These charts were prepared by Harvey Edwards, operations manager, the Halstead Property Company, based on Manhattan-apartment information provided by the Halstead company and Brooklyn-apartment information provided by Bellmarc Realty.

ADULT EDUCATION

Class Acts

BY MARILYN WEBB

BRAIN ADDLED FROM LONG hours on the beach listening to the roar of the waves? These courses for fall, culled from nearly 100 school catalogues, should be just the thing to clear out those circuits. You can study European history under one of the best college teachers in America. Learn the latest theories on the origin of the universe. Get pointers on the political scene from a former CBS Washington-bureau chief.

Spend evenings at the Metropolitan Museum with Patricia McBride, Heather Watts, and other New York City Ballet principal dancers as they look back at life with Balanchine. Take a seminar at the International Center of Photography with Alfred Eisenstaedt, who celebrates, this year, his eighty-eighth birthday and his first major retrospective exhibition. Study Chinese landscape painting with a master teacher.

Or try some more practical courses: how to put your money to work, for instance, or how to cook delicious, low-cholesterol spa-style cuisine (the class is taught by the former head chef of a Pritikin Longevity Center).

Think you're too busy? Some of these classes last just a day. Think they'll be too expensive? One of the best investment courses around costs $25. So put away your excuses. We've done most of the work for you, selecting the best study bets in town.

GETTING BACK TO NATURE

STARGAZING

THE UNIVERSE STARTED OUT small—a few feet across. In less than a second, it expanded by billions of light-years. What started it all? A vacuum containing a huge energy field that forced rapid expansion. Where did the energy field come from? "Ha," says David Tytler, a British astronomer. "That's what we don't know yet."

Dr. Tytler's "Introduction to Astronomy" course at Columbia will be zippy and profound, exploring the far reaches of the universe through both the fundamentals of astronomical theory and the lens of Columbia's large telescope. And it can be taken by those with a very limited knowledge of math.

"Our understanding is expanding enormously right now," Tytler says. "This is a time equivalent to the age when people like Kepler and Galileo started to understand how planets move around the sun. This kind of stuff happens rarely—and it's happening now."

Tytler's class will cover Babylonian, Greek, and Renaissance astronomy, the laws of planetary motion, the origin and evolution of the planets, modern astronomy's understanding of the compositio of galaxies, big bang cosmology, the future of the universe, and—most interes ing—the interplay between technolog and sheer intuition.

Classes will meet on fourteen Wedne days from 6:10 to 8 P.M. beginning Se tember 10. Observatory sessions are tw hours long, at times to be arranged. Th lecture series can be taken by itself.

Fee: $1,002 for both lectures an observatory sessions, $668 for lectur alone, plus a $30 application fee. If yo have a bachelor's degree, apply in perso or by mail through August 29 for a mission as a postgraduate special st dent. (Otherwise, call for registrati information.) Register in person Septe ber 2 through 4. (A completed applic tion and your college transcript a required.) M.C., V. (except for applic tion fee).

School of General Studies, Office of A missions, Columbia University, 303 Lew sohn Hall, 116th Street and Broadwa New York, New York 10027; 280-2752.

WHALE WATCH

'WE ARE DEALING HE with one of the rarest marine animals on t brink of extinction," sa Dr. Charles "Stormy" Mayo, director research for whale studies at the Cent for Coastal Studies in Provincetow "They are showing us clearly what th

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J. CHUNG

ILLUSTRATED BY JOO CHUNG

need from the environment in order to continue to survive."

This fall, Mayo brings his expertise, his slides, and his recordings to a four-session lecture series, "Whales of the Atlantic," at the American Museum of Natural History. His colleague David Mattila, director of humpback-whale research at the Center for Coastal Studies, will teach with him.

Students will learn to identify species of whales; find out about their feeding and courtship activities; learn about the whale community off the New England coast, with emphasis on identifying individual whales; and discover the results of the center's research on migration patterns.

"This year, there has been a dramatic change in the habitat patterns," Mayo says. Whale-watching excursion boats have reported reduced numbers and different species of whales in the usual cruising areas, off the coast of New England. They have gone farther out to sea, he says, possibly because of a change in the movements of the fish the whales eat. "Probably it's just a reflection of natural cycles in the ocean that have been going on for hundreds of years. Ours is a very provincial view. We've been looking at it only a very short time.

"Normally, to study whales you have to look at a lot of pretty pictures, so that is what we'll do," Mayo says. He and Mattila will also play recordings of the haunting sounds of humpbacks.

Classes will meet on four Thursdays from 7 to 8:30 P.M. beginning October 16.

Fee: $30. Register by mail (call or write for a brochure) through the first day of class.

American Museum of Natural History, Department of Education, 79th Street and Central Park West, New York, New York 10024; 873-7507.

FOCUS ON FLOWERS

TINY DEWDROPS ON PALE-PINK TUlips, the spidery innards of a chrysanthemum, the erotic, yellow core of a purple crocus—if you've fantasized about taking such intimate photos, here's your chance, with two widely published nature photographers who teach at the New York Botanical Garden.

Patricia Caulfield (a former executive editor of *Modern Photography* magazine, whose photographs have appeared in *National Geographic* and in a Sierra Club book on the Everglades) teaches "Basic Nature Photography," a class for beginners, and "Assignment: Nature," for intermediate and more advanced students.

For nine years, Workman has published Murray Alcosser's exquisite photos in its annual garden-and-flower calendar. His nature photos have also been exhibited at the Museum of Modern Art, the Whitney Museum of American Art, and the Louis K. Meisel Gallery. This fall, he will teach "Flower and Fall Foliage Photography at the Garden," a class for intermediate and advanced students.

HEAVENS ABOVE: *Columbia's astronomy course will explore the far reaches—and the future—of the universe.*

"Every flower is a poem," Alcosser wrote for Workman's 1987 calendar. "In its bloom is both beginning and end; its brave show of color is the whole world and all of life." "I think what I try to get the student to do," he says, "is get down to what each flower is, or what nature is, in so strong a way that it's absolutely fresh in a way they've never seen it before. I do it by walking around, seeing what they're focusing on, and asking, 'What do you see?' "

"Basic Nature Photography" classes will meet on eight Thursdays from 4:15 to 6:15 P.M. beginning October 2, in Room 305 in the Watson Building at the New York Botanical Garden. Here you can get the basics—using a 35-mm. camera, depth of field, lenses, exposure, and shutter speed—all while focusing on nature photography.

"Assignment: Nature" classes will meet on eight Thursdays from 6:30 to 8:30 P.M. beginning October 2, in Room 302 of the Watson Building. This intermediate-advanced class helps develo personal style through photo assigr ments, with weekly sessions for critique

"Flower and Fall Foliage Photograph at the Garden" will be held on four Sa urdays from 10 A.M. to 2:30 P.M., fro September 27 through October 25 (n class on October 4), in Room 102 of t Watson Building.

Fee: $104 for nonmembers for eac class, $96 for members. M.C., V. Regist in person, by phone, or by mail throug the first day of class.

Registrar's Office, Education Depar ment, the New York Botanical Garde the Bronx, New York 1045 220-8747.

IT'S HISTORICA

EUROPE BETWEEN THE WARS

SOME YEARS BACK, *E quire* named Columb University's Jam Shenton one of the be college teachers in Americ In fact, he received Colur bia's Great Teacher Award 1977. His classes are alwa oversubscribed, particular the ones he gives each year c ethnicity and race in Americ

Now he's teaching "Euro and the World: 1914 to t Present" at the 92nd Street "I'll be talking about the w World War I provided t foundation for World War I Shenton says. "You're dealing with a w that lasted 30 years, interrupted by a lo armistice; you're dealing with the collap of the world that was in place in 1914.

Classes will meet on nine Tuesda from 7 to 8:45 P.M. beginning October probably at the Robert F. Kenne School, 110 East 88th Street.

Fee: $125, plus a $10 registration f A.E., M.C., V. Register in person, phone (996-1100), or by mail through t first day of class.

The 92nd Street Y, Education Depa ment, 1395 Lexington Avenue, at 9 Street, New York, New York 10128; 42 6000, extension 162.

THE MAYAN MYSTIQUE

LINDA GILBERT-SCHNEIDER'S CLA at Cooper Union, "The Land a People of the Mayan Empir comes on the heels of importa new discoveries about the culture, rel ious rituals, and hieroglyphic symbols ne of the more fascinating ancient ivilizations.

Scholars had viewed the people of Ti-al, Palenque, and the Yucatán as benign nd peaceful, but newer research sug-ests that theirs was a rather bloody soci-ty in which rival city-states routinely ook prisoners and killed them to rein-orce the rulers' power. These people lso engaged in bloodletting rituals to ark important occasions, inducing vi-ions of serpents through massive loss of lood. The visions, they thought, con-ected humankind with the supernat-ral.

Parts of the bloodletting ceremonies re depicted in the lintels shown in a new xhibition, "The Blood of ings: A New Interpretation f Maya Art," which will be at e Kimbell Art Museum in ort Worth, Texas, until Au-ust 24, then may be viewed at e Cleveland Museum of Art om October 8 through De-ember 14 (the exhibition is ot scheduled to travel to New ork, but Gilbert-Schneider ill show slides from it). At e ceremonies, the lintels re-eal, the tongues of female articipants and genitals of ales were pierced, often by opes laced with thorns.

Gilbert-Schneider's course ill give an overview of the ast Mayan nation—from the ities' rise to their abandon-ent—from an artistic and a ocial point of view. She'll ighlight Copán in Honduras, ikal in Guatemala, and Pa-enque in Mexico, and discuss e Yucatán and its caste wars, e impact of the Spanish con-uistadores, and the folk art till being made by the Mayans' descen-ants.

"All those major sites were ceremonial tes," Gilbert-Schneider says, "not just urial places. These were the sites where e religious leaders gave the people eir sense of spiritual order. There really something magical about these cities."

Classes will meet on five Mondays om 6 to 8 P.M. beginning November 3.

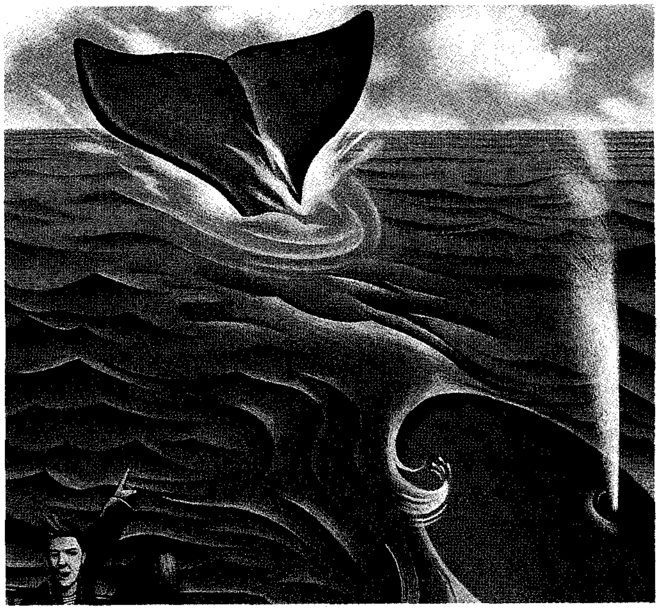
Fee: $25. Register in person or by mail all or write for brochure) through the rst day of class.

Continuing Education, Cooper Union, 1 Cooper Square, New York, New York 0003; 254-6374.

AFFAIRS OF STATE

ONE MEMBER OF THE NEW School's board of trustees has a confession to make: David Schoenbrun's classes on poli-cs are the only courses he now takes at e school—and he takes one every year. This fall, in his course "Mid-Term USA," Schoenbrun, former chief of CBS's Washington bureau, will talk about the impact of the November congressional elections on Reagan's last two years in office.

Schoenbrun will look at the Senate (Democrats need to recapture only four more seats to win majority control of the new one-hundredth Congress); the House (who will replace Tip O'Neill as Speaker, and how will the new House break down on crucial votes?); the states (with profiles of the young activist governors now making national bids); Reagan's Star Wars program; and the prospects for the 1988 presidential election.



WHALES AHOY: *Learn about their living habits and how to identify species at the Museum of Natural History.*

Classes will meet on eight Thursdays from 6 to 7:30 P.M. beginning October 2.

Fee: $60 (single session, $10). M.C., V. Registration begins on August 25. Register in person through the first day of class, by phone through September 20, or by mail—the letter must be postmarked by September 17.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

BLACKS IN THE NEWS

"THE OBSERVATION IS OFTEN made," says Manhattan borough president David Dinkins, "that the black news that does get covered in the press is controversy, not accomplishment. But that's true of news generally, I guess—the man-bites-dog syndrome." In "Black Leadership in New York City," a six-session course at the New School, Dinkins will put the question of *why* that's true to a panel of print and broadcast journalists, all of whom just happen to be black. Other panels will feature black leaders in the areas of business, politics, education, labor, and civic organizations. This year's guests include U.S. Representative Charles B. Rangel, Assemblyman Herman "Denny" Farrell, and businessman Percy Sutton.

Dinkins will ask the media panel how assignments get made, how editors determine what gets covered and how, and how pieces are edited and presented. In all, he hopes to get some meaty answers from such panelists as Bob Herbert, a columnist with the *Daily News;* Bill Tatum, publisher of the New York *Amsterdam News;* the *MacNeil/Lehrer News Hour*'s Charlayne Hunter-Gault; David Lampell, a vice-president of Inner City Broadcasting and news director at WLIB; and Ernest Tollerson, deputy op-ed editor at New York *Newsday.*

Dinkins has been teaching variations on this course for the past five years, and his students—both black and white—say they give him high ratings.

Classes will meet on Thursdays from 5:50 to 7:35 P.M. beginning October 2.

Fee: $105. M.C., V. Registration begins on August 25. Register in person through September 27, by phone through September 20, or by mail—the letter must be postmarked by September 17.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

DYNASTY—MING, THAT IS

THE WORD "MING" MEANS "BRILLIANT," and you'll find out why if you sign up for Marilyn Grayburn's class, "China's Luminous Ming Dynasty." The Ming emperors reigned in China from 1368 to 1644, creating a magnificent renaissance in art and culture.

According to Grayburn, who has studied in Bangkok, Hong Kong, and India, the era is known for its porcelain, but it was also a time for architectural splendors like the Ming tombs and the Forbidden City, for ceramics that graced the royal tables of Europe, for fabulous paintings, for erotic prose and poetry, for cloisonné enameling and lacquer, and for brilliance in social, political, and artistic leadership.

With the help of slides, the class will study the history, anthropology, arts, and architecture of the Ming dynasty. "We spend time on the Ming tombs," Grayburn says—"the necropolis outside Peking where most of the Ming emperors were buried—vast funerary chambers that held fantastic gifts: gold crowns, jewels, furniture."

Classes meet on seven Thursdays from 6:10 to 7:40 P.M. beginning October 9. (Grayburn also teaches at the China Institute in America, 125 East 65th Street, New York, New York 10021.)

Fee: $35. Register in person or by mail (call or write for brochure) through the first day of class.

Continuing Education, Cooper Union, 41 Cooper Square, New York, New York 10003; 254-6374.

POPULAR CULTURE

ORCHESTRA NOTES

GABRIEL BANAT, A VIolinist with the New York Philharmonic for the past fifteen years, will teach a course at New York University, "The Symphony Orchestra." Banat, who has taught at Smith College, just published a new edition of Mozart's violin concertos, including four that had been lost (they'd been spirited out of Germany during the war) but that turned up in Kraków, after some determined sleuthing on his part.

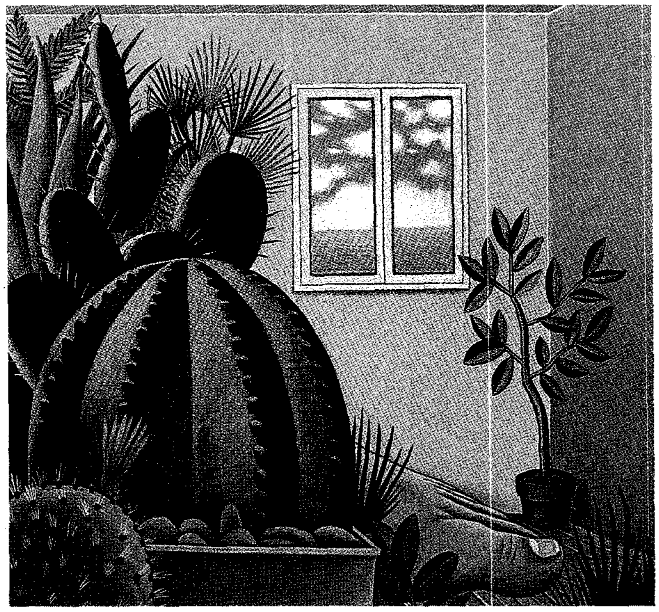
"These classes are for the concertgoer and the amateur musician, not the professional performer," Banat says. "We'll talk about the *sound* of various orchestras: Why, for instance, does the New York Philharmonic have a personality different from that of the Boston Symphony Orchestra? We'll show how one composer's instrumentation gives a different timbre to the orchestra than another's. We'll talk about *color* in music: There are dark and light sounds, and when a composer writes, he often thinks in terms of color and texture—red velvet, for instance. We'll get into the sociopolitical reasons why certain music is performed, the role of the conductor, the rudimentaries of how he looks at the score. *And* how music critics respond to this season's performances."

Banat is a scholar and a performer, and he brings both abilities to his course. "We are going to use recordings and my own slides," he says, "to show how the orchestra has grown from the days when it had no conductor." He will invite some of his Philharmonic colleagues—including musicians, composers, and managers—to perform and "to talk about what they do and how they feel about it." Haydn, Mozart, Tchaikovsky, Beethoven, Brahms, Berlioz, and Bartók are among those whose works will be discussed, keyed to the Philharmonic's fall season.

Classes will meet, at a location to be announced, on ten Wednesdays from 6:10 to 7:50 P.M. beginning October 8. Call 598-3091 for more information.

Fee: $170, plus a $20 registration fee. A.E., M.C., V. Register in person from September 2 through 26, by phone (777-8000) through September 15, or by mail through September 7.

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street, New York, New York 10003; 505-0467 or 598-2111.



PETAL PUSHING: *At the Queens Botanical Garden, lessons on how to force flowering plants to bloom.*

THE BALANCHINE BALLERINA

HEATHER WATTS, A PRINCIPAL dancer with the New York City Ballet, was sitting with George Balanchine watching a performance of his ballet *Agon* a few years ago. "How did you make this ballet?" she exclaimed. "It's so beautiful."

"What do you mean, my dear?" he asked. "How did Stravinsky write the music? I had the music to listen to, but Stravinsky had to take it out of the air. That was hard. What I do is easy."

Watts and her colleagues will look back on the exhilarating years with Mr. B. in "The Balanchine Ballerina," a course that is being repeated this fall by popular demand (meaning more people signed up in the spring than the Metropolitan Museum could fit into its ample auditorium). Scheduled to appear on five successive Mondays are Patricia McBride, Merrill Ashley, Heather Watts, Maria Calegari, and Lourdes Lopes; John Gruen, an editor at *Dance Magazine,* will do the interviewing.

"These ballerinas carry on the legacy of Mr. Balanchine's work," Gruen says. "They're among the last ones he worked with before he died. His whole style has been given over to them. And they are the keepers of the flame. My task is to ask what it means to be a Balanchine ballerina, and whether they will be able to hand the legacy on to the next generation of dancers."

Classes will meet on five Mondays from 8 to 9 P.M. beginning October 27, at the museum's Grace Rainey Rogers Auditorium.

Fee: $40 for the series. Register in person through the first day of class or by mail (call or write for brochure) through October 16. If the course is not sold out, you can buy tickets ($8.50) at the door an hour before the lecture.

The Metropolitan Museum of Art, Concerts and Lectures Department, Fifth Avenue at 82nd Street, New York, New York 10028; 570-3949.

SMART SINGLES

IN FINDING A MATE, SERendipity isn't what it used to be. So the 92nd Street Y gets right to the point with a popular series for singles complete with speakers on timely subjects, and refreshments (and social mixing afterward.

A fourteen-session "Sunday Evening Lecture Series" kicks off on September 28 with David Halberstam discussing his upcoming book, *The Reckoning,* about the Japanese and American auto industries After that, there will be talks by Benjamin Netanyahu, the Israeli ambassador to the United Nations (on terrorism) best-selling author Frances FitzGerald (on her forthcoming book, *Cities on a Hill,* about utopian movements in America); Mike Lupica, the *Daily News* sports writer ("Inside the Sports World"); as well as Allen Ginsberg, Betty Friedan Gail Sheehy, Chaim Potok, U.S. Attorney Rudolph Giuliani, and others.

All lectures will be held from 7:30 to 10 P.M. starting September 28.

Fee: $120 for the series. A.E., M.C., V Register in person, by phone (996-1100) or by mail from September 1 through the first day of class. Tickets for individual lectures ($10) can be bought at the Y box office.

You're invited

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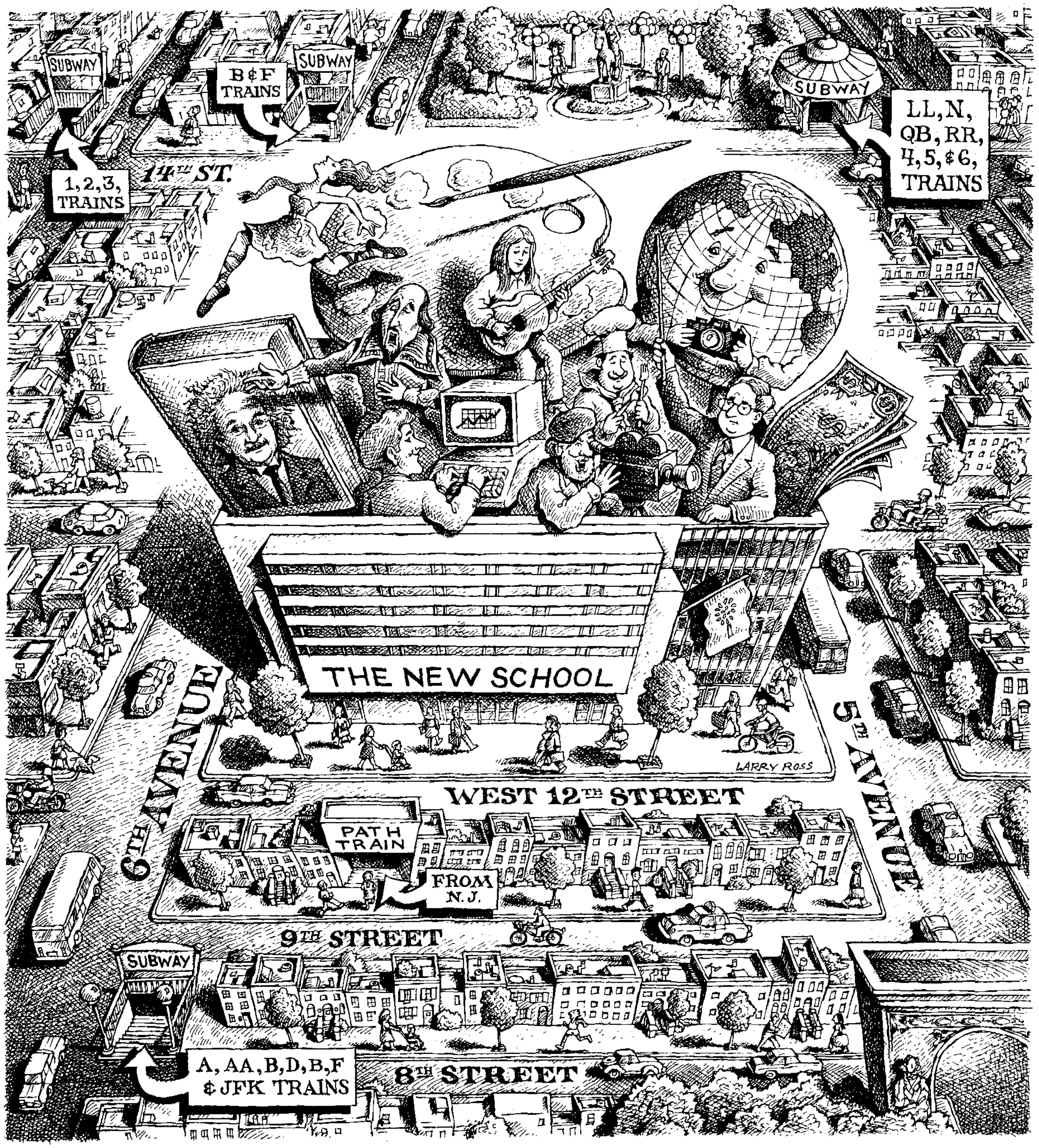
and adult university on West 12th Street.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B&F TRAINS
SUBWAY
SUBWAY
LL, N, QB, RR, 4, 5, & 6, TRAINS
1, 2, 3, TRAINS
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THE NEW SCHOOL
6TH AVENUE
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The New School

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New York
MAGAZINE

FREE EDUCATION INFORMATION

For further information on any of the programs listed below, check the appropriate box(es), fill in the coupon, and mail it to the address below. Please limit your request to six schools.

- ☐ America/Italy Society
- ☐ American Museum of Natural History
- ☐ Baruch College
- ☐ Columbia University
- ☐ Cooper-Hewitt Museum
- ☐ Cooper Union
- ☐ Craft Student League, YWCA
- ☐ Culinary Center of New York, Inc.
- ☐ Developmental Sciences Institute
- ☐ Fordham University— Data Processing & Computers
- ☐ Fordham University—Media Communications
- ☐ Fordham University— Social Service & Education
- ☐ French Institute
- ☐ Hebrew Art School
- ☐ Horticultural Society of New York
- ☐ International Center of Photography
- ☐ Language Enterprise
- ☐ Lee Strasberg Theater Institute
- ☐ Marymount Manhattan College
- ☐ Mathworks
- ☐ Metropolitan Museum of Art
- ☐ The New School
- ☐ New York Botanical Garden
- ☐ New York School of Interior Design
- ☐ New York Technical College— Voorhees Campus
- ☐ New York University
- ☐ 92nd Street YMCA
- ☐ Nippon Club
- ☐ SAT Prep Video
- ☐ School of Sacred Arts
- ☐ School of Visual Arts
- ☐ Spanish Institute
- ☐ The Pardon School of Specialist Decoration
- ☐ Westside YMCA

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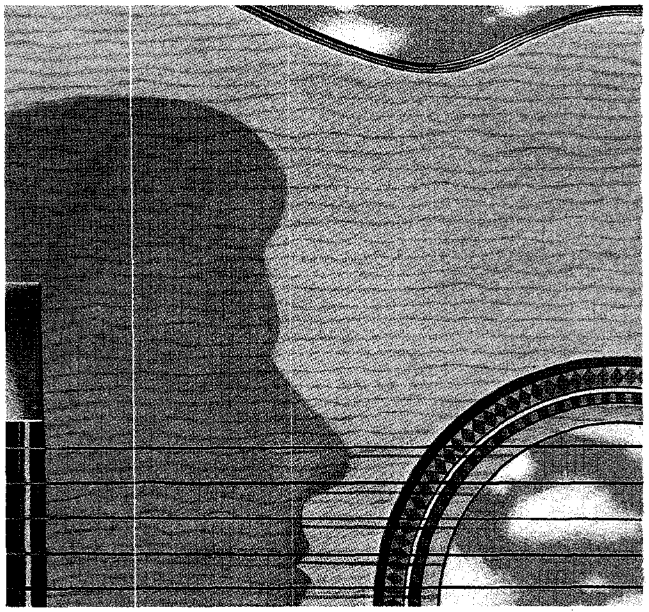
The 92nd Street Y, Group Service Department, 1395 Lexington Avenue, at 91st Street, New York, New York 10128; 427-6000, extension 179.

LIGHTS, CAMERA, ACTION!

LAST YEAR, WILLIAM WOLF'S NEW York University class saw, among many other just-released films, *Hannah and Her Sisters, Desert Hearts, Ginger & Fred,* and *The Manhattan Project.* And they talked with, among others, Gregory Hines and Barbara Hershey about acting, Donna Deitch about directing, Alan Alda about the making of *Sweet Liberty,* and Horton Foote about the writing of the screenplay for *On Valentine's Day.*

Wolf is a working film critic, formerly for *New York,* now as a syndicated critic for the Gannett newspaper chain. Of the three such classes in the city, his—"The Filmmakers"—is the most academic. "We try to keep it really part of a university program, keep it serious," he says, "to downplay the star quality in order to get at the craft of moviemaking." There are accomplished guests at each session, and they get to the heart of what it takes to make a blockbuster film.



FOLK TRADITION: *Mary Travers wi teach at the New School, helped b guests Judy Collins, Odetta, and more*

This year, as always, guests are kept a dark secret till class time, but students know that the film-world famous will troop through their class, and the movies Wolf shows are expected to be this fall's big hits.

There will be six screenings, held Saturday mornings at 9:30 A.M.; the ten classes will meet on Mondays from 8 to 9:40 P.M. beginning October 6, at a location to be announced; call 598-3091 for information.

Fee: $180, plus a $20 registration fee. A.E., M.C., V. Register in person from September 2 through the first day of class, by phone (777-8000) through September 15, or by mail through September 7.

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street, New York, New York 10003; 505-0467 or 598-2111.

CITYSCAPES

SAY "SAN FRANCISCO" AND YOU' likely to think of hills; say "Ne Orleans" and you'll think of th French influence; say "Washin ton, D.C.," and you'll think of gover ment. You aren't alone; that's what th architects who designed these citie obviously thought of, too.

In a lecture series at the Coope Hewitt, architecture specialists will ta about how each of these cities (plus Ph adelphia and New York) was designe They'll look at city demography, geogr phy, and history—and at gorgeous slide

"We'll get at the spirit of the city by i buildings," says Susan Yelavich, the pr gram's coordinator. "Each speaker w look at a city and pull out its stronge feature. We're not just considering em ty buildings, but streets, relationships b tween buildings, their functions with the city."

Lecturers include Ronald C. Filso dean of the School of Architecture at T lane University (who will talk on Ne Orleans); David Slovic, Henry Luce Pr fessor of Architecture and Society at T lane (on Philadelphia); Patrick Pinnell, the architecture firm of Cass & Pinne and visiting critic at Yale University (c Washington); *New York* senior edit and architecture critic Carter Wisema (on New York); and Sally Woodbridg author of *Architecture San Francisco, th Guide* (on the city of hills).

The course will meet on five Wedne days from 6:15 to 7:15 P.M. beginning N vember 5.

Fee: $60 for nonmembers, $50 for members. A.E., M.C., V. Register in peron, by mail, or by phone through Noember 5.

Cooper-Hewitt Museum, 2 East 91st treet, New York, New York 10128; 860-868.

THE EYE OF EISENSTAEDT

IN 1925, ALFRED EISENSTAEDT WAS an unsuccessful button salesman. Then he took a picture of a tennis player and her shadow, a photograph hat changed not only his life but photoraphic history. For the next 61 years, Eienstaedt photographed the famous and nfamous faces of our times, capturing hem in heightened moments of self-revlation. One of the original *Life* photogaphers (*Life* has published vast numbers f his photos, over 90 of them as covers), isenstaedt, 87, is still working for the magazine today.

This year, the International Center of Photography will present Eisenstaedt's first major retrospective exhibition, a colection of 150 of his best images. In conunction with the exhibition, Eisenstaedt will conduct a one-day master seminar, n interview session led by Cornell Capa, CP's director, who was Eisenstaedt's photographic assistant in 1939 (the two photographed Katharine Hepburn while he was starring on Broadway in *The Philadelphia Story*). "Eisie is one of the originals," Capa says. "We'll have a real ove session, looking at his 60 years of photographs, from Germany in 1927 to his latest picture, taken this July—of Heln Hayes at age 85."

The seminar will be held on Saturday, November 8, from 10 A.M. to 1 P.M. The etrospective exhibition opens November 14 and runs through January 11.

Fee: $30. A.E., M.C., V. Register in peron (Tuesday through Friday from 11 .M. to 5 P.M.), by phone, or by mail, Sepember 4 through 27. A late-registration ee of $10 will be charged after September 20.

International Center of Photography, 130 Fifth Avenue, at 94th Street, New York, New York 10128; 860-1776.

JUST FOLK SONGS

ON OCTOBER 7, MARY TRAVERS, of Peter, Paul & Mary, will make her debut as a teacher. She needn't worry. Her class, "The American Folk Tradition or The Times They Are Still Changing," promises some headliners. Judy Collins, Riche Havens, Peter Yarrow, Odetta, Theodore Bikel, David Buskin, Robin Batteau, some surprise guests, and Travers herself will talk about their work and—happiy—perform.

"A folk song demands that you either believe it or don't sing it," Travers says, "so it's interesting to watch the kinds of songs each of us is attracted to do." Odetta, for instance, will probably talk about what happened to African music when it met white church music, how folk music changed a subjugated people's hopes, and how it influenced her.

Travers's own songs have woven politics into her life. "Take the line 'How many years can some people exist before they're allowed to be free?'" she says. "I've sung it for audiences of Soviet Jews, in a prison yard in El Salvador, arm in arm with Bishop Tutu, on the steps of the Lincoln Memorial with Martin Luther King Jr., and at anti–Vietnam War rallies. That song lives. It has a universality that allows it to be felt anywhere."

The folk fests will be held on ten Tuesdays from 6 to 7:30 P.M. beginning October 7.

Fee: $150, plus a $20 registration fee. M.C., V. Registration begins on August 25. Register in person through the first day of class, by phone through September 20, or by mail—the letter must be postmarked by September 17.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

ARTS AND CRAFTS

DIFFERENT BRUSHSTROKES

THE SCHOOL OF SACRED ARTS IS A rare find—it is staffed with authentic master teachers of many nearly extinct ancient arts. One of them, Professor Shou-Cheng Zhang, a Chinese landscape painter, has practiced his art for nearly 50 years. He was trained in China before the revolution and was later the acting dean of the Institute of Chinese Painting of Shanghai, where he was also a master painter.

Professor Zhang's class, "Chinese Landscape Painting," is an introduction to the basic brushwork and composition of the masters of the T'ang to the Ch'ing dynasties. Students begin by painting a single rock, a tree, a few stems of bamboo, and then move on to complete a full, traditional landscape. Brush painting is part of the Taoist tradition. "It's a spiritual thing, which is different from Western art," says Professor Zhang.

Also among the teachers at the School of Sacred Arts this fall will be Pema Wangyal of Dolpa, a master Tibetan t'hanka painter; Vladislav Andreyev, a classic Byzantine icon painter from Leningrad; and the Reverend Jomyo Tanaka, a Shingon Buddhist monk who teaches Japanese Shingon calligraphy.

"Chinese Landscape Painting" meets on Tuesdays from 2 to 5 P.M. or from

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92nd St Y

The 92nd Street YM-YWHA is an agency of UJA-Federation.

6 to 9 P.M. beginning September 9. Fees: $189 for each seven-session afternoon course, $378 for the fourteen-session evening course. Register in person or by mail through the first day of class.

School of Sacred Arts, 133 West 4th Street, New York, New York 10012; 475-8048.

FINISHING SCHOOL

YUCK. YOU'VE THROWN A PARTY and now you have an ugly white ring on your antique table. If you go to Richard Andrews's class, "Introduction to Furniture Restoration," given through New York City Technical College, you'll find out that a simple mixture of mayonnaise and cigar ash, rubbed on and wiped off several times, will often make that moisture mark disappear.

Andrews has special talent, having grown up with a three-generation family antiques-and-restoration business in western New York State. "Many of my techniques," he says, "were my grandparents' special tricks." He will go over the basics of furniture construction (hand and machine construction) and finishes. Andrews tries to avoid stripping finishes, especially with older antiques, and instructs the class on the secrets of replacing the oils in the original finish or matching the original finish in order to bring the piece back. Students get to refinish a small piece they bring from home.

Among other fall courses, New York City Technical College also offers "Home Mechanics," "Basic Carpentry," and "The Art of Making Slipcovers, Draperies, and Window Treatments."

"Introduction to Furniture Restoration" will meet on twelve Tuesdays from 8 to 10 P.M. beginning September 16, at New York City Technical College's Voorhees Campus in Manhattan, 450 West 41st Street.

Fee: $155. M.C., V. Register in person (at the Brooklyn campus only) or by phone through the first day of class, or by mail through September 9.

New York City Technical College, Division of Continuing Education, 250 Jay Street, Brooklyn, New York 11201; (718) 643-5570.

DO-IT-YOURSELF JEWELRY

NOW THAT SILVER JEWELRY IS back in vogue, why not try making some of your own? Or experiment with enameling, or with designing pins, rings, bracelets, or pendants—in copper, gold, or brass. The YWCA offers some first-rate jewelry-making classes, taught by professional designers in well-equipped studios.

Beginning classes provide the basi metalworking techniques—sawing, fil ing, riveting, soldering, and twistin Norma Zotos teaches the fundamenta in "Basic Jewelry for Beginners," bu she also gives classes in her area of ex pertise—enameling and cloisonné. Ta miko Ferguson mixes beginners and ac vanced students in her class "Jewelry/A Levels." Her specialty: contemporar style pieces, often executed in exot metals.

Zotos's class for novices meets on fi teen Wednesdays from 6 to 9 P.M. begin ning September 17. Ferguson's meets o fifteen Tuesdays from 6 to 9 P.M. begin ning September 23.

Fee: $170 for each, plus $35 membe ship fee. Register in person (weekday from 11 A.M. to 2:30 P.M. and 4 to 6:3 P.M.) from September 2 through the fir day of class, or by phone (751-3335 o 308-5673) or mail from August 1 through the first day of class.

Craft Students League, YWCA of th City of New York, 610 Lexington Avenu at 53rd Street, New York, New Yor 10022; 755-4500.

THE ART OF 'IKEBANA'

ACCORDING TO THE TEACHING of *ikebana,* the 1,200-year-ol tradition of Japanese flower ar ranging, "while a painting is a expression of art drawn on canvas with brush, *ikebana* is an expression in thre dimensions composed of plant material arranged in a vase."

A flower looks exquisite blooming i its natural environment, but that beaut changes when it is cut. The art of *ikeban* lies in choosing the plants' most beauti ful aspects, putting them in a differen order, and endowing them with a valu that transcends what they had in nature

Ikebana's origins are uncertain, but ex perts believe it stems from the sixth-cen tury tradition of offering flowers to th Buddha at the time Buddhism came t Japan. As the religion spread, flower ar ranging became more secular and gre into an elegant way of adorning one' home.

Ikebana has been passed down, maste to student, as an art that requires carefu training and long years of study. Over th centuries, various styles of arranging de veloped; the Sogetsu school became on of the most well known.

Judith Setsuko Hata is a master teach er who grew up in Japan and now lives i New York. She holds the highest rank i the Sogetsu school and is a past presi dent of the New York area branch of Ike bana International. This fall, Hata wil teach at three locations.

She will present demonstration work shops on the art of *ikebana* at the Muse um of Natural History covering the techniques, history, and rules. You can make a simple arrangement using materials ranging from flowers, leaves, and nuts to stones (and for the avant-garde, she says, broken glass and even old automobile parts).

At the Horticultural Society, Hata will teach "*Ikebana:* Sogetsu Style," a class both for beginners and those with more experience. (Bring a three-inch pin holder, a shallow dish, a pair of florist's shears, and a notebook.)

And finally, for those who really want to get serious, Hata teaches classes regularly at the Nippon Club, where other teachers, in both the Sogetsu and the Ikenobo style, are also available. "This is more individualized attention," Hata says. "It's a Japanese way, a lifetime thing, a small step at a time."

"Art of *Ikebana*" classes will be held at the American Museum of Natural History on four Mondays from 7 to 8:30 P.M. beginning October 27.

Fee: $90. Call or write for a brochure with registration information.

American Museum of Natural History, Department of Education, 79th Street and Central Park West, New York, New York 10024; 873-7507.

Classes in "*Ikebana:* Sogetsu Style" will meet on four Tuesdays from 2 to 4 P.M. or 6 to 8 P.M. beginning November 18, at the Horticultural Society of New York, 128 West 58th Street, New York, New York 10019; 757-0915.

Fee: $80 for members, $100 for nonmembers. Register in person, by mail, or by phone through the first day of class.

"*Ikebana:* Sogetsu Style" classes with Hata meet the second and fourth Thursdays of every month between noon and 3 P.M. or between 5 and 7:30 P.M., in the lower lobby of the Nippon Club, 145 West 57th Street, New York, New York 10019; 581-2223.

Fee: about $20 per class. Call Judith Hata to make an appointment (914-359-5615).

EXPERT ADVICE

PUT YOUR MONEY TO WORK

THE BROADWAY PRODUCER WAS adamant: "Anyone who wants to learn about investments, this is a great place to begin. It was the most comprehensive course I took." He was talking about David Nelson's class, Making Your Money Work for You," at Cooper Union. Nelson is a vice-president f investments at Prudential-Bache, and is class, at $25, may be the best bargain in town. "I cover everything from the way read the *Wall Street Journal* and the

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business section of the *Times* to how to go about researching a stock," he says, "questions people should be asking their financial advisers and brokers."

The class looks at the nature of common stocks, bonds (municipal and corporate), and money-market funds. It examines ways to maximize after-tax dollars with investments like tax-free or taxable securities, and shows both novice and experienced investors how to analyze and identify the best values in common stocks for their particular investment goals.

"The most important thing is for people to do a little homework and know what they're getting," Nelson says. "If they don't, they get burned and those in our industry get a bad reputation." If you don't know a price-earnings ratio from an investment yield, sign up for "Making Your Money Work for You."

Classes meet on ten Wednesdays from 5:30 to 6:20 P.M. beginning October 8.

Fee: $25. Register in person or by mail (call or write for brochure) through the first day of class.

Continuing Education, Cooper Union, 41 Cooper Square, New York, New York 10003; 254-6374.

SPEAKING THEIR LANGUAGE

A MAN GRABS HIS CHEST AND falls to the floor. Two men start picking the victim's pockets; the bystanders do nothing. From the sidelines, three transit cops lunge at the thieves, shouting, "No se muevan!" ("Don't move!")

This was not a subway theft. It was a training class held for New York City transit policemen at Dartmouth College several years ago—a Rassias class in Spanish. Professor John Rassias developed his rather unusual teaching technique while training Peace Corps volunteers. At the end of this intensive ten-day course, he says, the transit cops had learned enough Spanish to hold routine conversations with, and respond to the needs of, the Spanish-speaking people they meet in their jobs.

Rassias's program has attracted keen adherents, as well as coverage on *60 Minutes* and in *Forbes.* It has been used by Fortune 500 corporations to train personnel. In fast-paced, zany sessions, participants gain language versatility and some help with the mysteries of a foreign culture. (Did you know, for example, that cultures differ on how far apart it is customary for two people to stand when speaking?)

This year, teachers trained by Rassias will give a course, using his methods, at Baruch College. Students completing a five-week course will be able to function capably in a foreign country—not just read signs or ask for the bus stop, bu hold conversations, Rassias claims.

"I've been in the training field for seven years," says a human-resources specialist at American Express Bank. "Usually it's very hard to get good results in short period of time. This one does i best."

Classes begin October 14. Weekday evening programs are available in Spanish, French, Italian, and English as a second language; Saturday programs ar available in Spanish and English as a second language; and workshops for language teachers who'd like to use Rassia techniques are available in most languages. Weekend immersion program (in French and Spanish only) are scheduled for November 6 to 8, Friday nigh through Sunday, with meals included.

Fee: $250 for weeknight sessions (generally two hours two nights a week fo five weeks); $250 for Saturdays (thre hours each for seven weeks) and teache workshops; $275 for weekend intensive Registration fee: $7. M.C., V. Register i person at 48 East 26th Street, Room 10 through the first day of class, by mail (ca for brochure with coupon) through October 7, or by phone through August 3 Classes are usually held at 155 East 24t Street.

Continuing Studies, Baruch College, Cit University of New York, 17 Lexingto Avenue (Box 391), New York, New Yor 10010; 725-7172.

ADOPTION OPTIONS

A THREE-SESSION WORKSHOP A the 92nd Street Y will be usef for anyone thinking about adop ing a child. Presented in cooperation with the Network Adoption Pro gram of the Jewish Child Care Associa tion, the workshop will be led by two the association's social workers, a psy chologist, and a lawyer.

"Is Adoption for You?" examines th kinds of adoption available, the alterna tives to adoption, and post-adoption r alities. On October 16, the workshop wi cover foster care, artificial inseminatio surrogate parenting, agency adoption independent adoptions, and adoption children from other countries.

On October 23, the staff will look the impact of each of the adoption solu tions. "What you choose," says progra coordinator Susan Weisfuse, "dictat what your problems will be." Agenc adoptions may mean bringing up an ol er child. Foreign adoptions mean dealir with the child's cultural identity and wi the fact that the child and parent ma not look alike. Family stress during th adoption process, the legal issues, the r lationship between the natural and ado tive parents, and the reactions of frien ind family members all bear on the sucess of family adjustments. The October 0 session deals with family adjustments is the child gets older.

"Is Adoption for You?" will meet on hree Thursdays from 7:30 to 9 P.M. beinning October 16.

Fee: $40, plus a $10 registration fee. .E., M.C., V. Register in person or by hone (996-1100) through the first day of lass, or by mail through October 9.

The 92nd Street Y, Group Service Deartment, 1395 Lexington Avenue, at 91st Street, New York, New York 10128; 427-000, extension 179.

MIND YOUR OWN BUSINESS

IF YOU WANT TO GO OFF INTO SMALL-business heaven, you've probably considered taking a course. Nelson Levitt has taught this class, "Starting ind Operating a Business," for about five ears. The owner of the Lifestyle Shop iear Roosevelt Field on Long Island and wo furniture stores in the Bronx, he is an xpert on the retail furniture business. Ie counts several successful start-ups imong his students, and he has headed ff several probable disasters, as other tudents decided they didn't really have he capital for the financial plunge.

Levitt will teach you how to begin and un your dreamed-of business, how to set oals, attain financial solvency, negotiite, develop professional relationships, ind prepare a workable business plan. Ie'll show you how to analyze a balance heet and how to price your goods. What itfalls will he help you avoid? Underapitalizing, setting up a partnership or orporation that leaves you unprotected, umbled lease negotiations that have ong-lasting effects.

"The small, independent businessman ias to be every kind of specialist—labor elations, supplier relations, and marketng," says Levitt. "This is what I've done ill my life. I have a moderate-size busiiess, and it's been kind to me."

"Starting and Operating a Business" vill meet on eight Tuesdays from 6 to 8 .M. beginning October 14.

Fee: $140, plus a $7 registration fee. 1.C., V. Register in person at 48 East 6th Street, Room 106, by phone, or by nail through the first day of class.

Continuing Studies, Baruch College, City Jniversity of New York, 17 Lexington Aveiue (Box 391), New York, New York 0010; 725-7172.

INVESTMENT PRIMER

ANOTHER COURSE THAT GETS A thumbs-up from students is "Introduction to the Market and to the Management of an Investnent Portfolio," taught at New York Jniversity by Donald Schacher, associate ice-president of investments at Drexel

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Burnham Lambert. An advertising executive and former Schacher student says "They should all be like this. He know his subject backwards and forwards,' which is probably why NYU's administrative staff says it has to "beat student off with a stick."

Schacher says he focuses on the political, social, and economic events in th world in order to show their great impac on the market. "One needs to be intelligent to understand the risk-to-reward ratio," he says, "and to see that there ar forces that propel the market up an down, to recognize that the basic force are not only earnings or dividends. I sta out with one four-letter word: 'read.' "

The class, which is designed for the un sophisticated investor or for someon thinking about an investment caree covers the objectives of investing; th kinds of investments one can make; descriptions of various exchanges; the rol of the broker; how transactions ar made; methods of investing (like dolla cost averaging, mutual funds, and stoc options); requirements in planning, selecting, and managing an investmen portfolio; and the tools of forecasting an timing.

Classes meet on ten Mondays from 6 t 7:45 P.M. beginning September 29 at th Norman Thomas Center, 111 East 33r Street. Call 477-9137 for information.

Fee: $290, plus a $20 registration fee A.E., M.C., V. Register in person fro September 2 through 26, by phone (777 8000) through September 15, or by ma through September 7.

School of Continuing Education, Ne York University, Shimkin Hall, 50 We 4th Street, New York, New York 1000 505-0467.

HAUTE LOW-CAL CUISINE

THINK PEARS STUFFED WITH PA tridge, or salad with a dressing apricots instead of oil or sal This is a chance to study lo cholesterol cooking with Arlyn Hacket former head chef at the Pritikin Longevity Center in Santa Monica, California.

Ever since the American Heart Association began publicizing its findings th low-cholesterol, low-fat eating reduce the risk of heart disease, the nation's eating habits have been forever altered. Eating fats makes us uneasy. But isn't lo cholesterol fare bland?

On the contrary, says Hackett—sp style cuisine is delicious. His cla will focus on new techniques (wate based cooking methods like steamin braising, poaching, and boiling), o broiling and baking rather than the oi based cooking techniques (like sautéin that have become an American staple, o cooking with new spices and herbs instead of butter, sugar, and salt—plus recipes and menu ideas.

There will be two sessions (of two classes each) of "International Spa-Style Cuisine," one given on Monday, October 20, and Wednesday, October 22, from 0:30 A.M. to 1:30 P.M. or from 6:30 to 9:30 P.M., and another given on Tuesday, Ocober 21, and Thursday, October 23, at he same times. Each course involves creating new recipes for fall and winter meals. "Mastering the Art of Light-Style Cooking," a weekend workshop—from 9 A.M. to 4 P.M. on Saturday and Sunday, October 25 and 26—will teach spa-style cuisine cooking techniques. Classes are or novices as well as professional chefs.

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The final session is on forcing flowerng plants to bloom and keeping them healthy, with lessons in controlling light and heat in order to make your great greens flower. The best flowering plants o use are the cape primrose and hibiscus, Germano says. Christmas cactus needs a cool, long night and a short day o bloom.

"Indoor Gardening From Foliage to Flowers" meets on three Thursdays, rom 1:30 to 3 P.M. or from 7:30 to 9 P.M., beginning October 2 at the Queens Boanical Garden, 43-50 Main Street, Flushng, New York 11355; (718) 886-3800.

Fee: $30 for nonmembers, $27 for members; $6 materials fee. M.C., V. Regster through the Registrar's Office, Education Department, New York Boanical Garden, the Bronx, New York 10458; 220-8747—in person, by phone, or by mail through the first day of class. ■

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By Corky Pollan

Best Bites

In certain circles, we're told, peanuts are the only snack served with drinks. Though we respect the purity of this approach, we're offering five alternatives, each one crispy and exotically seasoned. Susan Simon's pastry curry bows are mildly spiced ($3.50 an eight-ounce bag). Spice and Sweet Mahal's papadi have a rich soy flavor and are great lightly toasted ($1.75 an eight-ounce bag). Foods of India's proteedal—crisp split peas—will sear your mouth and make you mad for drink ($1.89 an eight-ounce bag); its chickpree, whole chick-peas with immense crunch, are hotter still ($1.89 an eight-ounce bag). But the highest on our scale of edible fire is Spice and Sweet Mahal's chor—smoky pressed chick-peas crusted with red pepper and black salt ($1.75 an eight-ounce bag). Have a great Indian summer.—**Barbara Costikyan**

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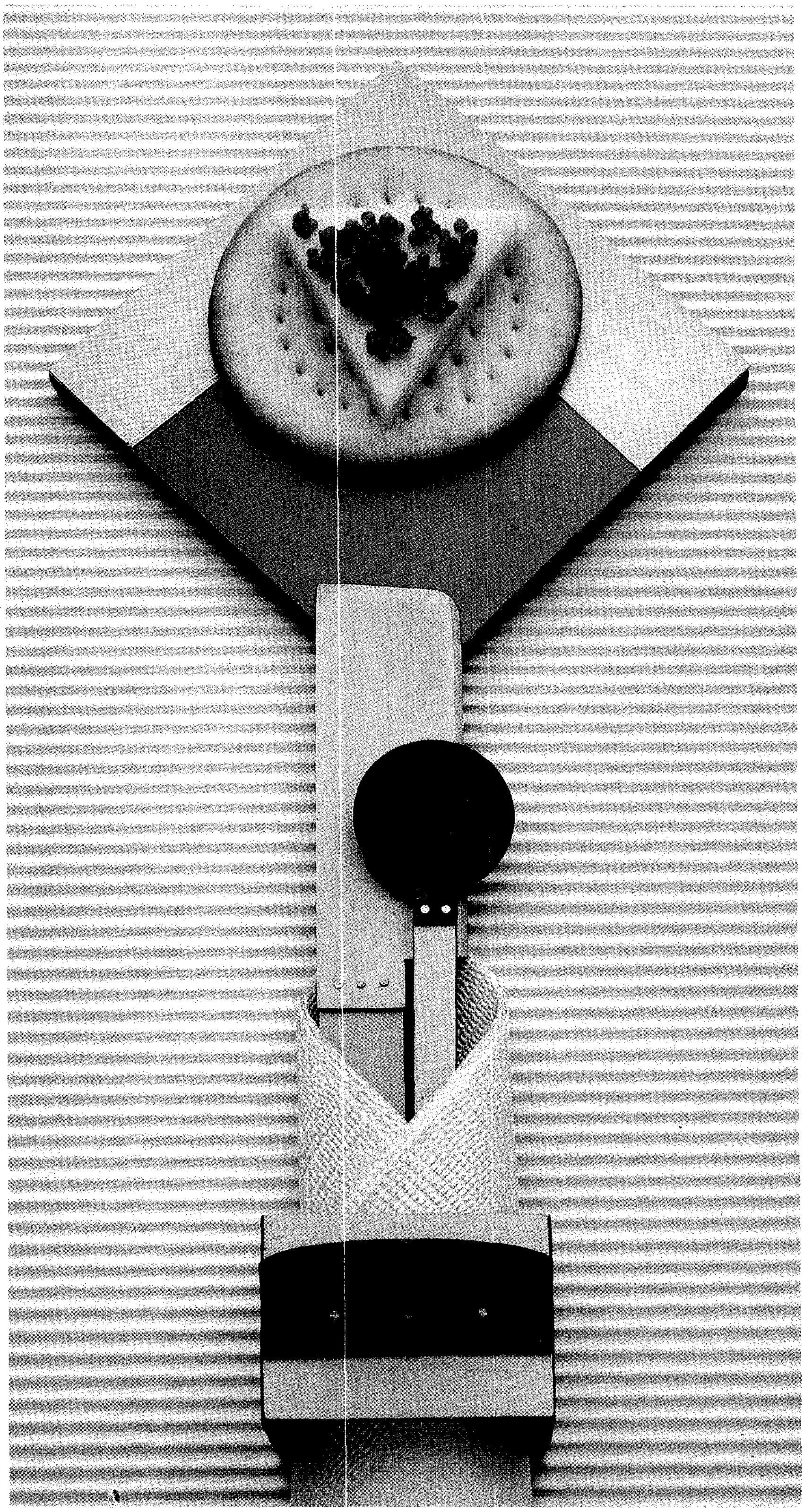

Table Haute

Jewelry artist David Tisdale brings the same superior craftsmanship to his butter spreaders, napkin rings, coasters, and demitasse spoons that he does to his brooches, bracelets, necklaces, and earrings. Tisdale mixes his own Renaissance-like colors, applies his unique dyes to hand-cut aluminum, uses tiny rivets to anchor each piece, and turns everyday objects into jewels ($20 each, in these colors plus black and fuchsia).
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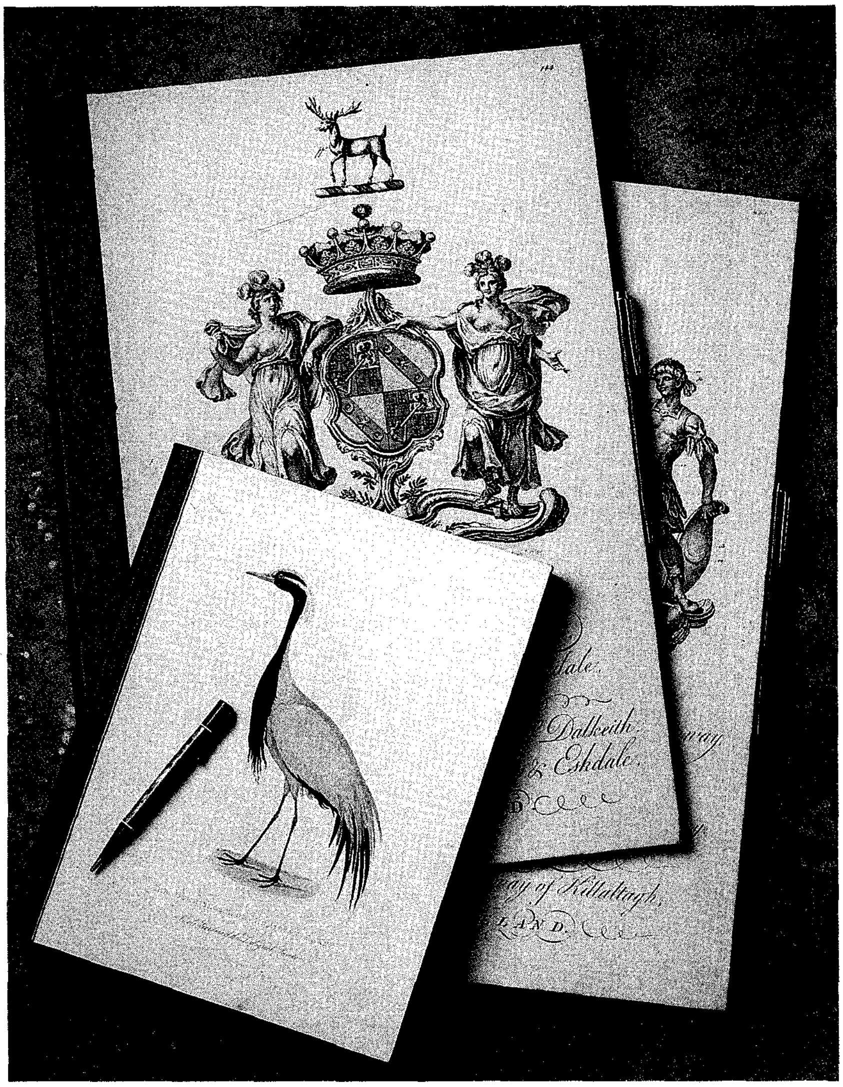
Photographs: left, Togashi; right, Larry Bercow.



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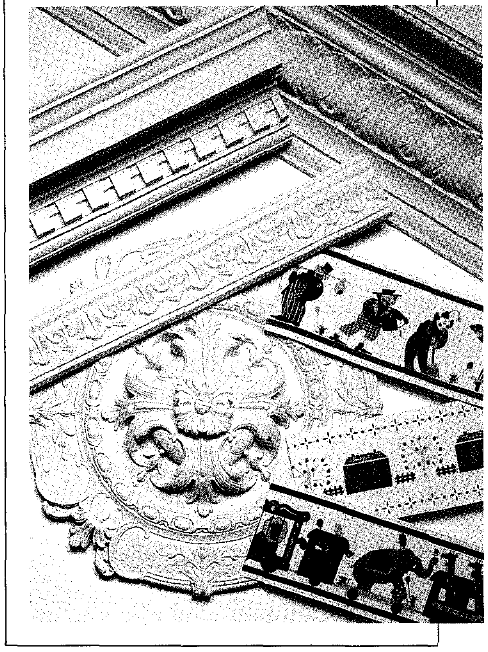
Take a bookbinder's way with leather, add an artist's passion for antique heraldic and bird illustrations, and you have Paul Vogel's exquisite blank books and portfolios. Vogel sets eighteenth-century prints into leather spines, adds 23-karat-gold edges to the books—and innards of linen and marbled paper to the portfolios—and creates one-of-a-kind treasures ($80 and $195).

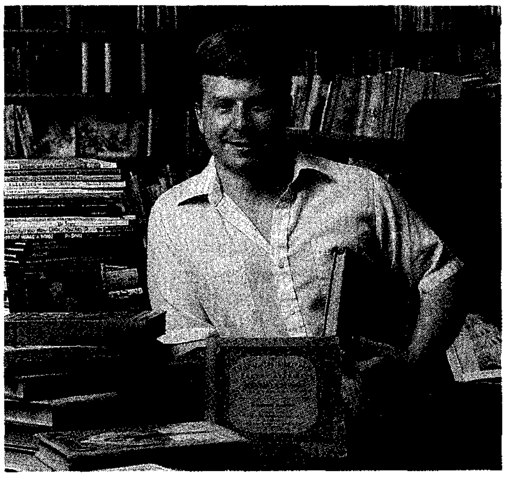
BARNEYS/*Chelsea Passage*

Faux Fine

Now that grandeur is creeping back into interiors, architecturally bereft apartments are crying out for adornment. What better to lavish on them than these delightful fakes? Orac Decor makes do-it-yourself impostors from lightweight synthetics, which are ready for painting or gilding and can simply be nailed in place. Choose from elaborate moldings, cornices, corbels, and ceiling roses (from $11.99 for a five-foot-length of molding to $27.99 for a corbel). Stik-Trim self-adhesive borders for ceilings or walls are a splendid fillip for sterile, white, high-rise boxes. There are tiny flowers and floral bouquets, but our favorites are these exuberant designs for children's rooms ($24.95 a five-yard roll).

JANOVIC PLAZA/*1150 Third Avenue, at 67th Street/772-1400/And all locations*





And a Little Child Shall Read Them

For the past six years, Books of Wonder on Hudson Street has meant rare, vintage, and out-of-print children's books. Famous for its impressive collection of the literature of Oz (first editions, the original Oz books of L. Frank Baum, and the later tales by Ruth Plumly Thompson and Onyx Madden), it's also known for the best in new titles. Two months ago, its owners, Peter Glassman (left) and James Carey, opened an outpost in Chelsea, and we're happy to report that not an ounce of charm has been lost in the translation. The shop's quiet and spacious interior is guaranteed to decompress the most kinetic youngster. The old books and the Oz treasures are here and, since this shop is four times as large as the original, so are many more recent books (selected, Glassman tells us, only when *he* likes them). Most of the books are hardcover, because Glassman believes children should be encouraged to build a library of their favorites. And everything—greeting cards, posters, T-shirts, and puppets—is book-related.(From $5 for a mid-nineteenth-century "chapbook" to $7,500 for a rare first edition.)

BOOKS OF WONDER/*132 Seventh Avenue, at 18th Street/989-3270*

hotographs: top, Deborah Denker (pens from Bergdorf Goodman); bottom, Mark Jenkinson; right, Deborah Denker.

Movies/David Denby

ROUGHING IT

"...At its best, Rob Reiner's pastoral adventure, *Stand By Me,* ha an enchantment almost worthy of Mark Twain..."

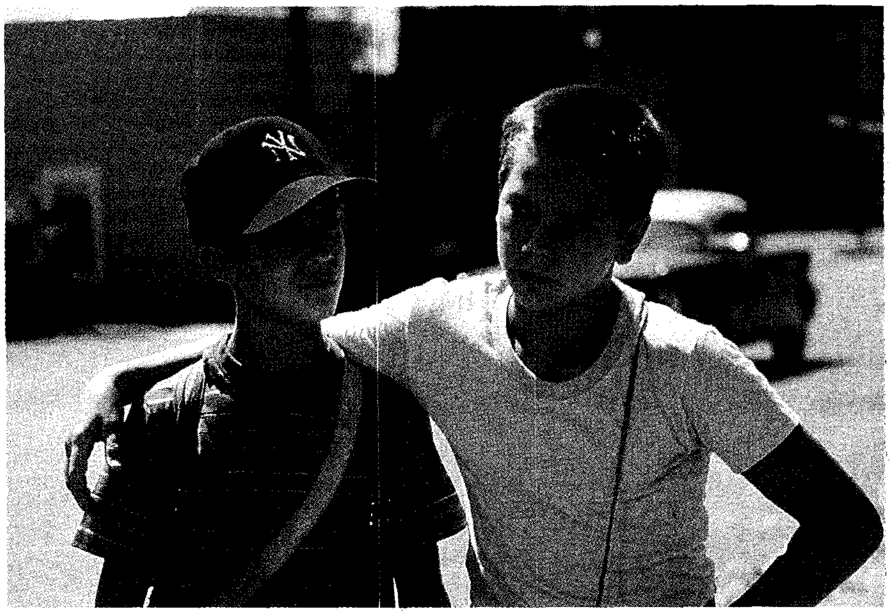
ROB REINER'S NEW MOVIE, **Stand By Me,** is, from first shot to last, the work of a genuine film artist. But a word of caution: As much as I admire the movie, I don't want to set up false expectations or smother it in hype. *Stand By Me* isn't perfect or overwhelming or a masterpiece or anything like that. While watching it, however, I had a pleasant and odd sensation. I felt that I was actually looking at a *movie*—that is, a work produced by someone who had found something to say and had put together the best script and actors he could find in order to say it, and had, further, coordinated the script and actors with the look of the film, all of this effort producing a certain mood that fluctuates on the surface from moment to moment, according to the dramatic life of the scene, yet holds steady, at the foundation, from beginning to end. My God, a miracle! A movie! Nothing could stand in greater contrast to the usual desperate swindle—pieces of reused plastic and wadding held together by chewing gum and greed—that now passes for feature-film-making in this country.

Stand By Me was adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings—the apparently autobiographical novella *The Body,* which King included in his 1982 collection of short novels, *Different Seasons.* The book, and the movie, might be described as King's way of explaining the relation between horror and the imagination—between death and storytelling. The hero, a successful writer named Gordie Lachance, thinks back to the summer of 1959, when he was growing up in rural Maine—the summer he first laid eyes on a dead body. Richard Dreyfuss, as the grown-up Lachance, narrates the action, and a young, pensive-looking actor named Wil Wheaton plays Gordie as a twelve-year-old boy. Reiner uses the narration as well as the physical look of the production to set a mood of nostalgic realism. In 1959, the summer was beautiful, the land was ripe, and steam engines chugged across dark green fields. Yet no one could call it an innocent time.

Gordie has three friends, a gang of sorts. Most of the time they sit around playing cards and ranking each other out. But having heard, by accident, that the body of a missing boy lies in the woods some distance from town, the four boys set off to find the corpse. They want to see it—just why, they don't know. Perhaps they want to claim the credit for finding it. They make an expedition out of their quest, a party almost, lying to their parents about what they are doing, and sleeping out in the woods. From the beginning, the filmmakers plunge deeply into the special physical world of pre-adolescent boys—the sudden hilarious intimacy, mixing revulsion and love, that boys feel about body functions; the scabrous insults, the disgusto habits, the ghoulish appreciation of disaster and mess. For these boys—perhaps for all twelve-year-olds—a corpse is the ultimate object of wonder.

At this age, boys are less self-conscious and more individual than they appear a few years later. Each of the four friends is a character of some sort. There's Vern (Jerry O'Connell), an enthusiastic but rather dim fatty; hysterical Teddy (Corey Feldman), whose dad has burned Teddy's ear on a stove; and the leader of the gang, Chris (River Phoenix), a tough kid and, by reputation, a bad boy, who is really, as Gordie knows, a good boy. It's Chris who saves Gordie from despair. Earlier in the summer, Gordie lost his older brother in a Jeep accident, and he's morose and guilty about it, feeling that he is the one who should have died. His parents, mournin their firstborn, have filled Gordie with sense of worthlessness, but Chris relieve him of it. And he does it in a way tha could cause even the toughest writer t dissolve in tears of gratitude—by convincing Gordie that his ability to tell stories is a supreme form of power.

All of this becomes clear only late i the film. Most of *Stand By Me* can be enjoyed as a good adventure story. In hi last picture, *The Sure Thing,* Rob Reine revealed an engaging, Capra-esque gif for narrative, and this film confirms hi abilities. For long stretches, the boys ro free and easy along the railroad tracks o through the woods—at its best, the movi has an enchantment almost worthy o Mark Twain. The little pastoral escapad goes further than any of the four expected, but when Reiner works for thrill he never hypes the action. For instance an encounter with a steam engine on single-track bridge, high above a rive begins as a picturesque lark and passe over into terror without a single trick cu or special effect. As filmmaking, *Stan By Me* is innocent: Reiner rediscover images that we thought had becom stale. Some older boys—town thugs wh become enemies of the gang of twelve year-olds—have faces that seem almos demented; a sequence in which they rid



BOYS OF SUMMER: *Wil Wheaton and River Phoenix in Rob Reiner's movie.*

long the street in a convertible swatting t mailboxes with a baseball bat has a early dreamlike malevolence.

Stand By Me separates the dangers hat are real from the ones that exist in magination, but then it says they have qual reality. What else could a writer of orror stories believe? When Gordie sees he pale, bloodied corpse of the boy he's ever met, he knows his brother is really lead. And by implication, having conronted this fact, he's free to become a vriter, a storyteller. As it turns out, the uthor of *Carrie* and *The Shining* and nany other books has talent that he's nisused. Yet if some of us deplore the antastically proficient contriver of thrills hat Stephen King has become, we may till admire this fable of a boy who finds is identity as a writer in the recognition f death.

OLA DARLING, AN APPEALINGLY FLESHY irl with big, wide-open eyes, rises up rom under the bedcovers—a black Veus greeting the day—at the beginning of **he's Gotta Have It.** Nola (Tracy Camila ohns) is avid yet dreamy and unaggresive; she's finding her way. She has affairs vith three men, dismissing or losing all hree, and at the end of the movie she lives under the covers again, alone but eady for the next adventure. *She's Gotta lave It,* written and directed by the 29-ear-old Spike Lee, is a jazzy and casual ex comedy set among young black peole in Brooklyn, and it never strays too ar from Nola's bed. Tracy Camila Johns, n unformed actress, is a little vague in nanner, but her dreaminess doesn't hurt he movie much. Nola is unformed, too: he enjoys her power over men, but apart rom sex, she doesn't know what it is she vants from the guys once she's got them. he movie doesn't judge her; it says that vomen should have the same right to leep around that men do. The joke is on he men, who are always in a stew over Jola's freewheeling ways.

Made on a shoestring, *She's Gotta lave It* feels loose and easy. Spike Lee, a raduate of the NYU film program, has vorked out a pleasantly open-ended tructure, with characters addressing the amera directly, little photo essays, a ance interlude, some cameo appearnces and comic riffs. On the sound-rack, there's a jazz score composed by he director's father, Bill Lee, who apears in the film in a bit role. Lee's idea, I hink, was to give the impression that the icture was just amiably making itself up s it went along, and to combine the casalness with a disciplined black-and-vhite shooting style. Cinematographer rnest Dickerson, who was at film school vith Lee, produces some glamorously ich-looking tones, particularly when e's photographing Johns, whose lusious body is the movie's enduring cenerpiece. The flesh rises and falls like a darkly gleaming mountain terrain. Spike Lee uses Johns the way a variety of directors used Laura Antonelli a few years ago—as the magnet to which all are drawn.

The movie assumes an admiring, even awestruck, attitude toward women (or at least heterosexual women—the homosexual Opal, who also pursues Nola, gets rather slighting treatment). But the men are fools—vain, posing, self-deluding fools. In the film's funniest moment, Nola turns to the camera to complain of the tired come-ons that men use, and Lee gives us, straight into the camera, twelve different men delivering idiotic pickup lines ("Baby, you need a man like me to *hold* you"). This sort of stuff is sheer candy—irresistibly enjoyable (black women sitting near me were nearly falling off their seats).

When Spike Lee ridicules the self-love of black men, he draws on a rich tradition of urban comic folklore. The three lovers are different kinds of idiots. Jamie (Tommy Redmond Hicks), the solid and sensitive one, genuinely loves Nola, but he's madly possessive, and he winds up bullying and hounding her about her other men until their affair dies. Greer (John Canada Terrell), a high-fashion model with an overmuscled chest and a slick Billy Dee Willams pinup look, unveils his own body as if it were a statue; he takes so much time folding his shirt and underpants that Nola's excitement wilts.

And Spike Lee himself plays Mars Blackmon, a scrawny little pest on a ten-speed bike. As Mars, an unemployed loser who is by far the smartest of the three men, Lee wears a satin baseball jacket and Air Jordan sneakers that he never removes, even in bed, and he leans into the frame with huge, horn-rimmed glasses, talking, talking, *talking.* Lee, who has skinny legs and a shrimpy body, has already been called a black Woody Allen, but Spike Lee's arrogant Mars couldn't be further removed from Allen's masochistically self-denigrating lovers.Lee has a tremendously self-confident rap; he argues his way into bed. In this movie, he's a wheedling jokester who buzzes around Nola like a persistent gnat, and he's so funny that she can't ask him to leave. He resembles Woody Allen in one respect only: When he's onscreen, he brings a charge of comic energy to what he's doing that dazzles the audience.

GEORGE LUCAS'S NEW FANTASY MOVIE, **Howard the Duck,** produces an immense, wearying depression, like a loud, grinding noise that will not stop. Written by Gloria Katz and Willard Huyck and directed by Huyck, the movie suffers from a peculiarly stale show-business knowingness. Only Jeffrey Jones, as a man who becomes a monster, finds something fresh in his work. ■

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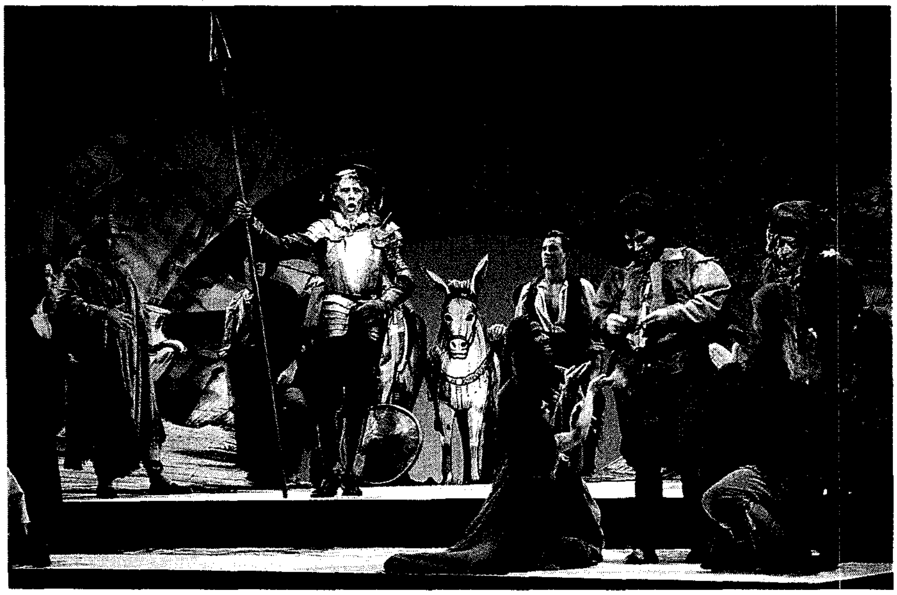

MAN OF LA MANCHA: *Samuel Ramey as Massenet's hero, in our first production in 50 years.*

THE NEW YORK CITY OPERA'S FESTIVAL OF French Opera is, of course, no such thing. What the company is actually presenting this summer and fall is a repertory of eighteen operas, six of which were written by three late-nineteenth-century French composers. To me, that sounds more like a fact than a festival. But why pick on the City Opera? The company is hardly the only musical organization these days to use that debased and meaningless word "festival" as a handy marketing label, and surely by now no one is fooled. Besides, as a French-operaphile with both a soft spot and a healthy respect for Massenet, I am happy to see this much maligned French composer more than generously represented at the State Theater by three operas: new productions of *Werther* and *Don Quichotte* and a revival of *Cendrillon.* If the City Opera wants to promote the month of August as a "Mini–Massenet Festival," I will happily cooperate, especially since the composer's operas are treated so affectionately.

New York last saw a major production of **Don Quichotte** at the Metropolitan in 1926, when Massenet's name was really a dirty word. Lawrence Gilman, music critic of the *Herald Tribune,* saw the opera and threw a fit: "Poor Massenet, that male milliner of music, what chance had he of setting the great dreamer to music that would be anything but an indignity to Cervantes? The music is a prodigy of vacuous ineptitude. Its impotence is breathtaking... a maddening trickle of banalities, shallow, tepid, tasteless ... this miserable degrading travesty."

Down, Lawrence! Tempers cool, tastes change, and I, for one, happen to be very fond of the opera, the composer's last unequivocal success before he died, in 1912. Like Cervantes's knight errant, Massenet was an often misunderstood dreamer who harbored a hopeless crush on more than one unobtainable young woman, and while writing this opera of his old age, he must have felt a strong kinship with Don Quichotte. We may be taken very far from the spirit of Cervantes, but in his tender wooing of Dulcinée, his valor in the face of danger, his courtly dignity, and his lonely death, this Don emerges with a gentle humanity that the bittersweet lyricism of Massenet's tender, cunningly crafted score makes very real and touching. Dulcinée and Sancho Panza are also substantial characters who both come to value Don Quichotte and recognize that human society desperately needs more madmen like him. And the colorful atmosphere of Spain is irresistibly suggested by infectious dance rhythms and spicy ornaments, proving that Massenet had lost none of his gift for piquant pastiche and could still charm the ear, even at the end of his composing career. A lovely opera.

Massenet consciously designed his scores to be star vehicles for superior singing actors (the great Russian bass Feodor Chaliapin created Don Quichotte), and companies with second-best talents would be better off leaving his operas alone. Fortunately, the title role in the new City Opera production is performed by Samuel Ramey, one of the few star singers around nowadays who also seem to be universally admired and valued as artists (except, perhaps, by Met Opera management). The French would probably pay Ramey the ultimate compliment by describing his voice as a superb *basse chantante*—a bass with a silky-smooth texture and an easy flexibility, just the sort of voice this music requires. The sheer beauty of Ramey's singing is matched by the moving simplicity and nuanced understatement of his acting, as he creates a vulnerable Don Quichotte of rare nobility and almost unbearable pathos. This is a magnificent performance not to be missed.

Excellent, too, is Joseph McKee's solicitous Sancho Panza, lustily sung and acted with inventive comic energy. I do not care much for the Dulcinée, Victoria Vergara, who sounds rather vinegary and fails to tap the role's soft feminine underside—she gives us a country courtesan more appropriate to Cervantes than to Massenet. Mario Bernardi's conducting may not be the last word in lyrical grace and poetic refinement, but he keeps things moving briskly and is sympathetically in tune with the opera. Robin Don's vertiginous scenic design consists of a tilted rectangular picture postcard perched on a folded corner. This curious basic structure turns out to be a variation on your typical all-purpose projection screen for quick set changes; this one, at least, seldom interferes with John Copley's efficient direction or the talented cast. Only the battle with the windmills fell flat on opening night, and that famous episode should be restaged.

The Metropolitan Opera gave several fabulous **Werther** performances seven or eight years ago with Alfredo Kraus and Régine Crespin—singers old enough to be the grandparents of the characters they were impersonating, but experienced artists of such superior musical in-

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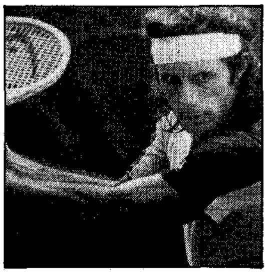

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telligence and personal magnetism that i scarcely mattered. The City Opera, o course, does not have access to senio performers of that exalted caliber, and s the company's new *Werther* sensibl risks everything on youth and beauty— this production is very much concerne with the teenage tragedy of Jerry (Hadley) and Wendy (White). In fact, wit these two personable young singers a Werther and Charlotte, the opera coul have been updated and turned into cautionary tale about contemporar teen suicide, although I'm rather relieved that the temptation was resisted.

Hadley brings more to his role tha good looks—he is our promising lyri tenor of the moment, and he may eventually realize the full potential of his lovely fine-grained voice and eagerness to communicate. One way to start would be b restudying Werther from scratch, learning how to infuse passion into the elegant vocal lines without resorting to s much crude overemphasis and phras distortion. If no coaches are available there are dozens of recordings by tenor of the past that could be used as model Hadley might also reconsider his dramatic approach, which creates a strange impression, to say the least. Right now, th sorrows of this well-adjusted, very collegiate young Werther always seem abou to be prefaced with "gee whiz" or "aw shucks." Wendy White's Charlotte is far more finished and mature piece work, partly because she is one of thos rare opera singers who take naturally t the stage, instinctually find the center a character, and make the audience believe in every moment. Her voice also ha a lovely burnt-caramel quality, and sh knows how to put it to the most expressive uses.

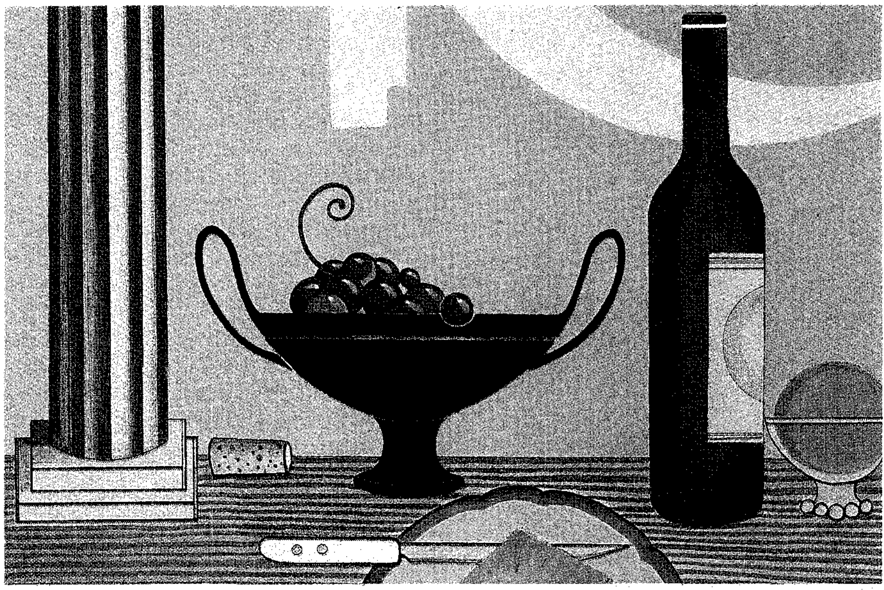
The soft, melting colors of Thierry Bosquet's sets are the last word in lush paste impressionism, more appropriate, perhaps,to Massenet's era than to the 1780 period of Goethe's novel. I see no harm i that, especially since the basic mood the opera is so effectively reflected by th stage designs. Sergiu Comissiona, th City Opera's new music director–elec drains every drop of passionate intensi he possibly can from the music, althoug in the process the precisely calculate orchestral textures turn gummy, and th score's symphonic logic is too ofte thoughtlessly bent out of shape. Lo Mansouri's functional and unobtrusiv direction makes no comments at a about the opera, good or bad.

The third panel in this Massenet triptych, *Cendrillon,* will be unveiled shor ly—a long overdue revival. I suspect th even a curmudgeonly music critic lik Lawrence Gilman, if he had seen an heard it, would have been won over b this enchanted operatic version of th Cinderella legend and the City Opera magical production. ■

Wine/Alexis Bespaloff

MYTH TAKES

"...Many common beliefs about wine are more fantasy than fact—that white contains fewer calories than red, for instance..."



SOMETIMES A GRAPE NOTION: *Cheese and wine are not always a good match.*

IT'S NOT SURPRISING THAT A SUBJECT AS esoteric as wine can sometimes be has accumulated a number of myths over the years, some of which undoubtedly interfere with the uncomplicated pleasure that wine provides. There are, of course, certain assumptions that are perfectly sound—such as that a bottle should be stored on its side so the cork will remain moist and expanded; a dry cork will shrink and let air into the bottle. Many common beliefs about wine, however, are more fantasy than fact.

A popular myth adopted by the anthropomorphic school of wine writing is that wine is a living thing; this may lead to exaggerated reverence for what is, after all, a beverage. Our enjoyment of wine should in no way be diminished by accepting the more prosaic fact that wine is a combination of natural components—primarily water, alcohol, acids, and tannins—that interact chemically during aging, a process that will eventually result in decay (although, for some wines, such as fine reds, the interaction will improve the wine's flavor for a number of years). One may as well say that because a piece of iron will rust if left outdoors, it, too, is a "living thing."

Another curious myth, perpetuated by a number of British wine writers, is that a fine old red wine should be taken from the cellar and stood upright in the dining room several days before it's to be served, so that the sediment will have time to settle to the bottom of the bottle (which makes decanting easier) and so that the wine's temperature can gradually adjust to that of the dining room. In practice, when a wine that has been stored on its side is stood up, the sediment falls to the bottom in 30 minutes or less. As to temperature, we've all observed that a bottle of any liquid taken out of the refrigerator at 40 degrees or so will warm up to room temperature in less than two hours. Why, then, would it take a bottle of wine stored in a 50-degree cellar several days to reach the temperature of the dining room? And how do the proponents of this absurd theory manage to regulate the warming curve of the wine?

Yet another myth is that white wine contains fewer calories than red. It's understandable that because white wine is lighter in color, body, and texture than red and is often consumed as a refreshing aperitif, many people assume that it must contain fewer calories than the richer, more robust red wine they drink with a hearty main course. The fact is that virtually all table wines contain between 100 and 110 calories per five-ounce serving. The calories in dry wines come primarily from the alcohol, so a light red Beaujolais or Valpolicella actually has fewer calories than a rich white Burgundy or California Chardonnay. Sugar is the other element that affects the calorie count, but while such semisweet white wines as German Moselles and California Rieslings have some residual sugar, they are also low in alcohol, so it evens out. (Wines that are high in alcohol *and* sugar, of course, are high in calories as well; port and cream sherry contain about 200 calories per glass.)

Another oft-repeated belief is that a vinegar-based salad dressing makes any wine served with it taste excessively acid, if not vinegary. It's true that vinegar affects the taste of wine, but in a way that is exactly the opposite of what most people imagine. You can confirm this with a simple experiment: Take a sip of any sound wine, focusing on its acidity; then taste a few drops of vinegar or a vinaigrette dressing; then try the wine again. You'll discover that the wine now tastes less acid, rather than more, and seems flabby.

The reason for this perceived change in taste is referred to by physiologists as cross-adaptation—the intense acidity of the vinegar suppresses the taste buds' ability to recognize the lesser acidity of the wine, and thus makes the wine taste, as a wine-maker might put it, acid-deficient. Using lemon juice in the dressing instead of vinegar doesn't solve the problem, since the juice, too, has a more intense acidity than any wine. Looking at the situation from another point of view, if you plan to serve an elaborate salad as the main course for a summer luncheon, the best choice of wine would be a chilled white that is high in acidity—such as a Sancerre or certain California Sauvignon Blancs—so that the dressing will not completely upset the wine's balance.

An understanding of how the taste buds react also reveals why another familiar notion—that sweet wines should be served with dessert—is ill-conceived. Here again, the high sugar content of most desserts robs such sweet wines as Sauternes, late-harvest Rieslings from California, and Auslese and Beerenauslese wines from Germany of the rich, luscious qualities that make them sought after in the first place. Sipped on their own, these wines display their intense, honeyed flavors, but after a bite of fruit tart, crème brûlée, or any other rich confec-

Illustration by Steven Rydberg.

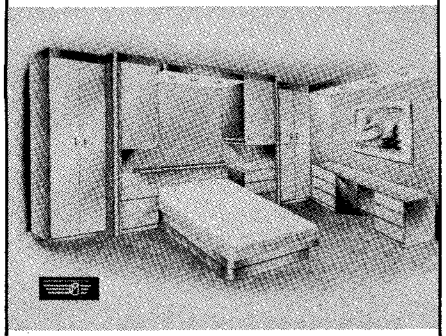
tion, the wine will seem thin and hollow. The remark that a Sauternes producer once made to me—"Sauternes goes with everything *except* dessert"—may be an exaggeration, but it sums up the dismay that sweet-wine producers feel at seeing their wines diminished by being served inappropriately. (Incidentally, serving champagne—a delicate, light-bodied dry white—with a rich dessert makes the wine taste thin and sharp and simply destroys whatever effervescent charm it may possess.)

Sweet wines can be served on their own, instead of dessert, or accompanied by an unobtrusive dessert, such as pound cake. The most effective way to bring out the richness of a so-called dessert wine, however, is to serve it with a blue cheese, such as Roquefort; the contrast in tastes emphasizes the sweetness of the wine as dramatically as a dessert reduces it.

One of the most frequently encountered myths about wine concerns the "perfect marriage" of cheese and red wine. Certainly many robust young reds are enhanced by being served with cheese, since the protein in the cheese combines with and diminishes the astringent tannin in the wine (just as adding milk to strong tea reduces its bitterness). But a problem occurs when the red wine is a complex one with nuances of taste, or a mature one that is more subtle than vigorous. Ripe, pungent cheeses are likely to overwhelm such wines, and richly textured triple crèmes, which block the taste buds, make it difficult for a fragile, understated wine to show itself. I once discussed food-and-wine combinations with a dozen Paris sommeliers, and almost all of them agreed that cheese is one of the most difficult foods to match with fine wine. "Cheese brutalizes wine" is the way one of them summed up the problem.

If the cheese course is meant to show off a fine old wine, it's best to offer only one mild cheese. If the focus is on the cheese tray and its varied assortment, then serve a forceful young red that can stand up to the challenge.

One other myth that's still in circulation is that one must never mix the grape and the grain; that is, if a *digestif* is served after a wine-oriented meal, it must be a wine-based brandy, such as cognac or armagnac, because only the grape can follow the grape. The fact is, of course, that when wine is distilled into brandy, it no longer bears any relation to wine; what's more, the wine used to make the finest brandies is very poor stuff, which is why it's distilled to begin with. It's true that sipping a fine old cognac is a wonderful way to end an evening, but only if you enjoy its taste; that it comes from grapes is irrelevant. In practice, quite a few wine drinkers find that even the finest brandies keep them up at night, and opt for a whiskey-and-soda instead. ■



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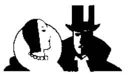

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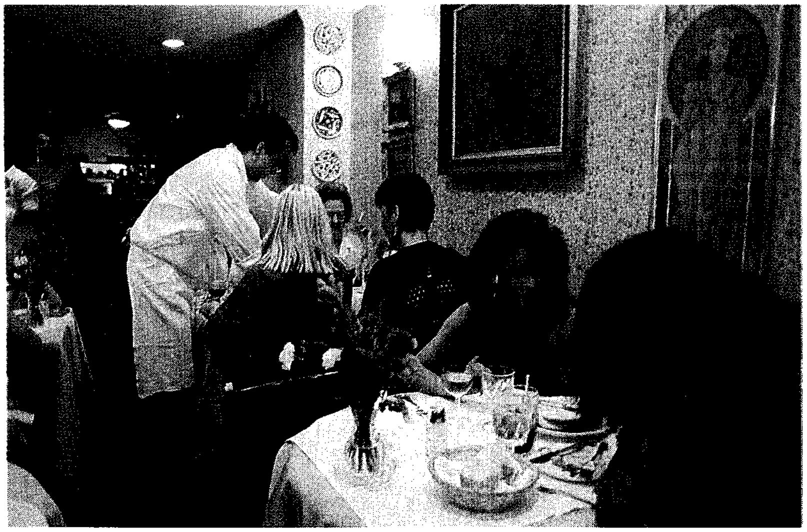

CUCINA STAGIONALE: *Bleecker Street's charming new offering.*

TANDING IN LINE OUTSIDE A RESTAUant on Bleecker Street can bring out the vorst in some people. Waiting makes hem hungry; standing hurts their feet. They say loudly that they hope a table for our will turn up more quickly than a tale for two. Suddenly, they're whisked ast you—smirking. You know then, here is no justice. They are eating their ppetizers by the time you sit down.

Jack Nicholson would know what to lo. I just try to be philosophical. To exrapolate from George Herbert (1593–633), Eating well is the best revenge.

One does eat well at **Cucina Stagioale** (275 Bleecker Street, 924-2707), a our-month-old restaurant offering such easonable and abundant Italian-inpired food that it's not surprising people vait so long to be seated.

The restaurant is already home to oung couples, students, and a smatterng of suburbanites, most of them happy o wait patiently and politely and bring heir own wine to this cozy, charming ountry-flower-papered room.

A small complimentary appetizer relecting the "seasonal kitchen" (*cucina tagionale*) further welcomes you here, vhere a hearty dinner for two, including n appetizer, a big bowl of pasta, a main ourse, dessert, and tax and tip, averages ust $38.

If your budget is tight, lower the tab by rdering pasta as a main course; portions re enormous. The top-notch fusilli with esto ($5.95), the ravioli with mozzarella nd tomato ($5.95), and the linguine mainara ($5.95) are far better here than at any places, where portions are smaller nd twice the price. Although the creamy pinach penne with asparagus and the ettuccine primavera ($5.95 each) were lackluster, the menu offers many brighter alternatives.

Main courses hold hidden treasure: Most are accompanied by a bowl of pasta (linguine marinara or, on request, linguine with oil or butter and garlic)—a $5.95 value. The veal piccata ($7.95) was tart but workmanlike, while the whole boneless chicken breast sautéed with olive oil and balsamic vinegar ($6.95) lacked only salt and pepper. There is also baby sole with a topping of fresh spinach and mushrooms ($7.95). And you can even have filet mignon ($10.95).

It does seem hard to find fault with the food, especially after you do some arithmetic. But I might mention that the kitchen seems obsessed with balsamic vinegar, sun-dried tomatoes, fresh tomatoes, mozzarella, red onions, and radicchio; it tediously repeats them throughout the menu.

Copious appetizers, such as mussels with Pernod ($5.95), come on a platter and easily serve four; the mussels tasted strangely sweet, however, from the addition of sherry. The sun-dried-tomato-and-baby-mozzarella salad ($3.95) was robust, and a soupbowl full of scungilli salad marinated with lemon, olive oil, and red onions ($3.95) was delicious.

According to Cucina Stagionale owner Natan Waterman, desserts (all $2.95) are homemade by two Staten Island pastry chefs. Chocoholics might find the very bittersweet chocolate-mousse cake to their liking, but I find the creamy hazelnut cheesecake to be the sweetest revenge of all.

The restaurant is open Monday through Saturday noon to midnight and Sundays till 11 P.M. No credit cards or reservations. ■

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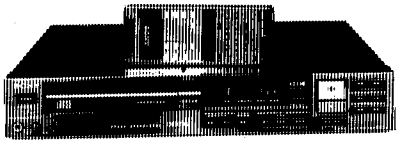

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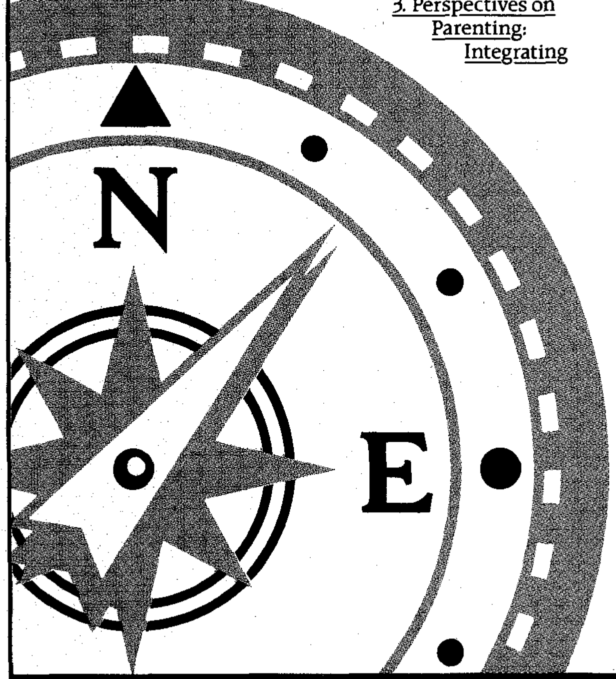

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IERE'S A GREAT SALE ON FURS FOR WOM-n (sizes 4–14), including samples. Natu-al Golden Russian sable coat (size 10), etail $36,000, here $14,000; natural Ca-adian fisher greatcoat (size 10), retail 30,000, here $9,500; natural Arctic-mar-le fox greatcoat (size 12), retail $22,000, ere $6,795; natural Golden Island fox oat (size 8), retail $16,500, here $5,995; atural Blue Iris mink coat (size 8), retail 13,000, here $4,995; sterling-dyed silver-lue fox coat (size 10), retail $12,000, ere $2,995; raspberry-dyed Black Cross nink blazer (size 10), retail $7,500, here 2,495; white mink jacket (size 10), retail 4,000, here $1,695; natural ranch, natu-al Mocha, and natural Black Mocha nink coats, retail $9,500–$15,000, here 3,995–$4,995; reversible fur/wool coats nd jackets, retail $1,500–$3,000, here 295–$495; Tibetan lamb jackets, retail 1,000, here $295. A.E., M.C., V., checks ccepted; all sales final. *Goldin-Feldman, 45 Seventh Ave., near 29th St., twelfth loor (594-4415); Tues.–Thurs. 10 a.m.–7 .m. and Fri. till 5 p.m.; sale 8/12–15 only.*

YARNS BY THE BAG

HESE YARNS ARE ON SALE BY THE BAG nly and include: Phildar MariGold vool, was $2.95 a 50-g. ball, now $9.95 a ag of ten; Phildar Reine Shaffwolle vool, was $4.50 a 100-g. skein, now 19.95 a bag of ten; Perfil Fiorissimo mo-air-and-acrylic blend, was $3.95 a 50-g. all, now $19.95 a bag of ten; and more. Receive free with each yarn purchase of 50 or more a pair of $8 stainless-steel cissors. M.C., V., checks accepted; all ales final. *School Products Co., Inc., 1201 Broadway, near 28th St., third floor (679-516); Mon., Wed., and Fri. 9 a.m.–5 p.m. nd Tues. and Thurs. till 6:30 p.m.; sale hrough 8/22.*

DESIGNED FOR WOMEN

HIS SALE FEATURES CLOTHING IN WOM-n's sizes 4–14 with some one-of-a-kind amples in sizes 6 and 8, including ive sample traditional white lace-rimmed bridal gowns, retail $1,300, here 400. For example: Thai-silk crop tops nd pants and Thai-cotton-batik pants nd skirts, retail $60–$88, here $24 each; ilk-and-synthetic-blend knife-pleated old-lamé skirts, retail $225, here $80;

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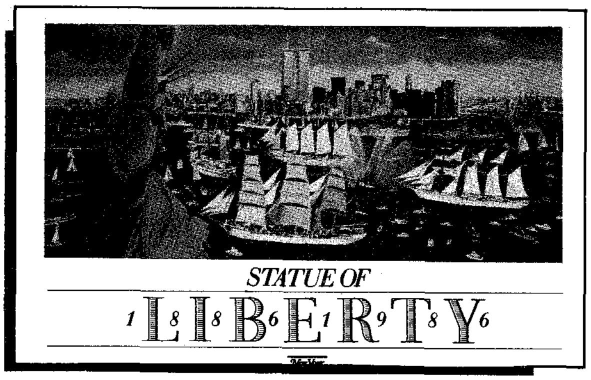
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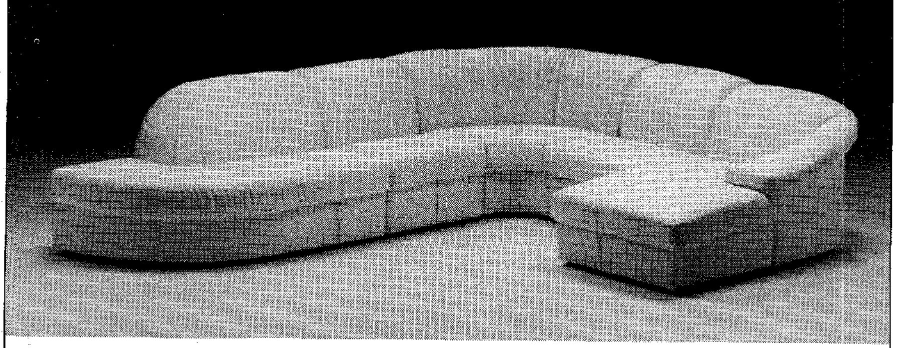

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oversize silk shirts, retail $125, here $50 Also, accessories. Checks accepted; no credit cards; all sales final. *Carol Patterson, 261 West 35th St., Room 902 (695-9390); Mon.–Fri. 9 a.m.–6 p.m.; while stock lasts.*

LAURA ASHLEY

LAURA ASHLEY IS HAVING A SALE ON home furnishings, most in discontinued patterns or colors. Cotton-and-polyester bed linens in Harriet, Paisley, or Penelope patterns include: flat and fitted sheets in twin, full, queen, and king sizes, were $24, $33, $38, and $45, respectively, now $14, $19, $22.50, and $27; standard pillowcases, were $30 a pair, now $18; king size pillowcases, were $33 a pair, now $19.50; twin-size cotton-and-polyester covered polyfill comforters, were $130 now $78 (other sizes also reduced 40 percent). Cotton washcloths and towels in white, cream, plum, or lavender, were $4 (washcloth), $9 (hand towel), and $1 (bath towel), now $2.25, $5, and $9, respectively. Cornflower-pattern address books, were $14.50, now $10.15; fabric borders, were $3.50 and $4.50 a yd., now $1.75 and $2.25. Orders for made-to measure window treatments and upholstered furniture, now 15 percent off; and more. A.E., M.C., V., checks accepted; all sales final. *Laura Ashley, 714 Madison Ave., near 63rd St. (735-5000), Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m. and Thurs. till 7 p.m.; 398 Columbus Ave., a 79th St. (496-5151), Mon.–Wed. and Fri and Sat. 10 a.m.–7 p.m., Thurs. till 8 p.m. and Sun. noon–6 p.m.; through 9/1.*

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EVERYTHING IN THESE STORES, WHICH always sell designer sportswear for $29.99, is now $19.99. At Bobby Dazzler for men (sizes 14½–17½ for shirts, S–XL for sweaters, 28–38 for pants, and 36–44 for jackets): Basic Elements, Daniel Hechter, Calvin Klein, Yves St. Laurent and Skeets cotton pants, retail $72–$98 Ron Chereskin, Daniel Hechter, Calvin Klein, and Tony Lambert cotton or cotton-and-linen sweaters, retail $55–$85 Touch cotton sport jackets, retail $75 Ron Chereskin, Daniel Hechter, Calvin Klein, Yves St. Laurent, Robert Stock and other shirts, retail $55–$72; and more. At Blades, for women (sizes 2–16) cotton or cotton-and-linen sweaters, retail $55–$85; Jerri Allen and Mastroianni cotton-and-linen skirts and pants, retail $65–$85; Mastroianni cotton-and-linen blouses, retail $65; Regarde rayon blouses, retail $55; and more. A.E., M.C., V. accepted; no checks; all sales final *Bobby Dazzler, 1450 Second Ave., near 76th St. (628-2287); Blades, 1452 Second Ave., near 76th St. (734-6666); Mon.–Fri 10:30 a.m.–9 p.m., Sat. till 6:30 p.m., and Sun. 1–5 p.m.; through 8/17.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

AUGUST 13

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Aug. 13–26: *The Liberation of Auschwitz.* #2—Thru Aug. 14: Janus Film Festival. Aug. 13–14: *Knife in the Water; The Tenant.* Opening Aug. 15: *Do You Remember Dolly Bell?*
2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Aug. 13: *The Fallen Idol; Night Train to Munich.* Aug. 14: Cartoons!: *Make Mine Music;* Disney's Defectors. Aug. 15–16: *Inferno; The Shining.* Aug. 17: *Marriage Italian Style; The Miller's Beautiful Wife.* Aug. 18: *A Taste of Honey; The Loneliness of the Long Distance Runner.* Aug. 19: *Othello* (1965); *As You Like It.*
3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Aug. 14: *The Karate Kid Part II.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Vagabond.* #2—*Hail Mary.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*No Surrender.* #2—*Ruthless People.*
6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. Thru Aug. 14: *Brazil.* Opening Aug. 15: *The Fly.*
7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1—Thru Aug. 14: *Friday the 13th, Part VI: Jason Lives; The Transformers—The Movie* Opening Aug. 15: *Manhunter.* #2—*One Crazy Summer.* #3—*Legal Eagles.*
8. **THEATRE 80—St. Mark's Pl. W. of First Ave.** 254-7400. Aug. 13: *The Last Laugh; Spies.* Aug. 14: *A Letter to Three Wives; Five Fingers.* Aug. 15–16: *Walkabout; Picnic at Hanging Rock.* Aug. 17: *Cyrano de Bergerac; Scaramouche.* Aug. 18: *La Strada; Il Vidone.* Aug. 19: *Red Dust; Libeled Lady.*
9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Aug. 13–14: *Native Son; Lost Boundries.* Aug. 15–16: *Ladies and Gentlemen, the Rolling Stones; Christiane F.* Aug. 17–19: *Betrayal; The Caretaker.*
10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Aug. 14: *About Last Night. . . .* Beg. Aug. 15: *Mona Lisa.* #2—*A Great Wall.*
11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*A Fine Mess.* #2—*Ran.* #3—*A Fine Mess.* #4—*A Letter to Brezhnev.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Ferris Bueller's Day Off; The Great Mouse Detective.* #2—*Flight of the Navigator.* #3—*Nothing in Common.*
21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Aliens.*
22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Ruthless People.*
24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *A Fine Mess.*
25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Heartburn.* #2—*Back to School.* #3—*Howard the Duck.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*One Crazy Summer.* #2—*Nothing in Common.*
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Howard the Duck.*
32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Running Scared.* #2—*Friday the 13th, Part VI: Jason Lives.*
33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Aug. 14: *Under the Cherry Moon.* Opening Aug. 15: *The Fly.* #2—Thru Aug. 14: *Maximum Overdrive.* Opening Aug. 15: *Manhunter.* #3—*Vamp; The Transformers—The Movie.* #4—*Legal Eagles.* #5—*About Last Night . . . .* #6—*Back to School.*
34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Ruthless People.*
36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *A Fine Mess.* **EMBASSY 3**—*The Karate Kid Part II.* **EMBASSY 4**—*Top Gun.*
37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Aliens.* #2—*Aliens.*
38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Ferris Bueller's Day Off.*
39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Choke Canyon.* #2—*Cocaine Wars.*
40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. Thru Aug. 14: *The Great Mouse Detective.* Opening Aug. 15: *Next Summer.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Flight of the Navigator.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Choke Canyon.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. Thru Aug. 14: *About Last Night. . . .* Opening Aug. 15: *Armed and Dangerous.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *A Great Wall.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Hannah and Her Sisters.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Love Songs.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Thru Aug. 14: *Top Gun.* Beg. Aug. 15: *Mona Lisa.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*One Crazy Summer.* #2—Thru Aug. 14: *Back to School.* Opening Aug. 15: *The Fly.*

54. BARONET—Third Ave. at 59th St. 355-1663. *A Fine Mess.* **CORONET**—*Stand by Me.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *About Last Night. . . .*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Aug. 14: *Mona Lisa.* Opening Aug. 15: *A Man and a Woman: 20 Years Later.* **CINEMA II**—753-0774. Thru Aug. 14: *Malcolm.* Opening Aug. 15: *My American Cousin.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Haunted Honeymoon.* #2—832-2720. *Nothing in Common.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Howard the Duck.* #2—*Legal Eagles.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Heartburn.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Back to School.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Aug. 14: *Running Scared.* Opening Aug. 15: *The Fly.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Aliens.* #2—*Friday the 13th, Part VI: Jason Lives.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Aug. 14: *Ferris Bueller's Day Off.* Opening Aug. 15: *Armed and Dangerous.* #2—*One Crazy Summer.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Aug. 14: *Aliens.* Opening Aug. 15: *The Fly.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Heartburn.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Men . . . .* #2—*Men . . . .* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*She's Gotta Have It.* #2—Thru Aug. 14: *A Letter to Brezhnev.* Beg. Aug. 15: *Mona Lisa.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 4: 66 Years of American Film Comedy: 1918–84. Aug. 12–13: *Desk Set; How to Marry a Millionaire.* Aug. 14–16: *Roman Holiday; Born Yesterday.* Aug. 17–18: *Take the Money and Run; Some Like It Hot.* Aug. 19–20: *You're a Big Boy Now; Goodbye Columbus.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Sincerely Charlotte.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Back to School.* #4—*Howard the Duck.* #5—*Aliens.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. Aug. 13: *La Strada; I Vitelloni.* Aug. 14: *Ernesto; The Consequence.* Aug. 15: *New York, New York; Love Me or Leave Me.* Aug. 16: *Just a Gigolo; The Man Who Fell to Earth.* Aug. 17: *Detective; Passion.* Aug. 18: Cartoon-o-Rama: Tex Avery & Friends; Early Hanna-Barbera. Aug. 19: *The Brainiac; The Living Head.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*A Fine Mess.* #2—Thru Aug. 14: *The Transformers—The Movie.* Opening Aug. 15: *Manhunter.* #3—Thru Aug. 14: *About Last Night. . . .* Beg. Aug. 15: *The Transformers—The Movie; About Last Night. . . .* #4—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: Janus Film Festival.

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Aug. 14: *Aliens.* Opening Aug. 15: *The Fly.* #2—Thru Aug. 14: *Friday the 13th, Part VI: Jason Lives.* Opening Aug. 15: *Manhunter.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: Aug. 12–14: Summer Youth Workshops and Films: Traditions, folklore, and life-styles of people from Africa, Latin America, and the Caribbean; groups only, call 873-1300, ext. 514, for reservations. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 10:30 a.m., 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 12:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Daily at 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Time & Life Bldg., 1271 Sixth Ave., 8th floor auditorium. (718) 784-4742. Free. Hollywood on Hollywood. Aug. 13 at 6: *What Price Hollywood?* (1932) by George Cukor, with Constance Bennett.

CELEBRATE BROOKLYN—Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn. (718) 768-0699. Free; $1 donation encouraged. Aug. 6 & 13 at 8: Video in the Park: 2-hr. program of video shorts from around the world, projected on a large outdoor screen.

CITICORP CENTER—The Market, Lexington–Third Aves. and 53rd–54th Sts., Atrium. 559-2330. Free. Thru Aug. 24: Silent Film Festival. Aug. 13 at 7:30: *Cops* (1922) by and with Buster Keaton, and *You're Darn Tootin'* (1928) and *Liberty* (1929), both with Laurel and Hardy. Aug. 14 at 7:30: *Wings* (1927) by William Wellman. Aug. 15 at 7:30: *Modern Times* (1936) by and with Charlie Chaplin. Aug. 16 at 7:30: *Dr. Jekyll and Mr. Hyde* (1920) by John S. Robertson, with John Barrymore. Aug. 17 at 7:30: *The Gold Rush* (1925) and *Pay Day* (1922) both by and with Charlie Chaplin. Aug. 18 at 7:30: *The Hunchback of Notre Dame* (1923) by Wallace Worsley, with Lon Chaney. Aug. 18 at 7:30: *Easy Street* (1917), *The Rink* (1916), and *The Pawnshop* (1916), all by and with Charlie Chaplin.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. Aug. 19 at 8: *Nicaragua: Hear-Say/See Hear* (1986) by Jeffrey Skoller, and *July '71 . . .* (1971) by Peter Hutton.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. Aug. 13 at 1, 3:15, 6 & 8:30: . . . *Et Dieu créa la femme* (France, 1956) by Roger Vadim, with Brigitte Bardot and Jean-Louis Trintignant.

GUILD HALL—158 Main St., East Hampton, N.Y. (516) 324-4050. Adm. $8; members $6. Aug. 11–14: Filmmakers of the Hamptons XVIII. Aug. 11 at 8:30: *Rhapsody in Blue;* Sheldon Harnick, guest speaker. Aug. 12 at 8:30: *Forest of Bliss* by Robert Gardner; Gardner present. Aug. 13 at 8:30: *The Medium;* producer Evan Frankel, guest speaker. Aug. 14 at 8:30: *Vladimir Horowitz: The Last Romantic;* David Maysles, guest speaker.

HARLEM WEEK—Adam Clayton Powell Jr. State Office Bldg., 163 W. 125th St., at Seventh Ave., Art Gallery. 947-0949. Adm. $4; seniors $2; children $1. Black Film Festival. Aug. 6 at 6 & 8:30: *Moon Over Harlem* (1939) by Edgar Ulmer; 7:20: *Paradise in Harlem* (1939) by Joseph Seiden. Aug. 7 at 6 & 9: *Heritage of Slavery;* at 7: *Slaves* (1969) by Herbert J. Biberman, with Dionne Warwick and Ossie Davis. Aug. 8 at 6 & 8:45: *The Newport Jazz Festival* (1962), with the Oscar Peterson Trio, Duke Ellington, and Roland Kirk; at 7: *Wattstax* (1972) by Mel Stuart, with Isaac Hayes, the Emotions, and the Staple Sisters. Aug. 9 at 6 & 8:15: *Let the Good Times Roll* (1973) by Sid Levin, with Chuck Berry, Little Richard, and Bo Diddley; 7:40: *James Brown: The Man.*

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers, N.Y. (914) 963-4550. Free. Summer Film Festival: Comedy Capers. Aug. 16–17 at 2: *Thru the Mirror* (Walt Disney, 1936) with Mickey Mouse, *The Rink* (1916) by and with Charlie Chaplin, and *Footlight Parade* (1933) by Lloyd Bacon (dance numbers by Busby Berkeley), with James Cagney, Joan Blondell, and Ruby Keeler.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru Aug. 31: *As Is* (1984) by Edin Veliz, and *Nature Theatre of Oklahoma* (1984) by Daniel Boord. **ICP/Midtown, International Paper Plaza, 77 W. 45th St.** 536-6443. Free with museum adm. Thru Aug. 23: Ralph Steiner: Seven Decades. Mon.–Sat. at 1: *H2O* (1929), *The City* (1939), *A Look at Laundry* (1971), *Look Park* (1973–74), and *Hurray for Light* (1975), all by Steiner. Mon.–Fri. 11 a.m.–1 & 3–6, Sat. noon–1 & 3–6, continuous: *A Point of View: The Life and Work of Photographer/Filmmaker Ralph Steiner.*

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Aug. 17 at 12:30, 1:30 & 2:30: Jewish Humor on Tape: "Robert Klein: The Child of the '50s, The Man of the '80s." from *On Location* (HBO, 1984). Adm. $5 (reservations suggested; call 860-1863): The Image of Jewish Men in American Film: Aug. 19 at 7: *The Apprenticeship of Duddy Kravitz* (1974) by Ted Kotcheff, with Richard Dreyfuss; discussion with Perry Garfinkel.

KATONAH GALLERY—28 Bedford Rd., Katonah, N.Y. (914) 232-9555. Free. Tue. noon–5, Wed.–Fri. 2–5 & Thu. 7:30–9:30, Sat. 10 a.m.–5, Sun. 2–5. Aug. 17–Sept. 21: A Video Primer: Recent video by various artists.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Sept. 4: The Vision of Ernie Kovacs. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward. Thru Sept. 18: Tue.–Sat. at 12:15: The Unseen *Star Trek* Pilot "The Cage."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Aug. 18 at 6: *Handle with Care/Citizen Band* (1977) by Jonathan Demme, with Paul Le Mat, Candy Clark, and Ann Wedgeworth; Demme present. **Titus Theater 2:** Thru Sept. 11: Saved! Preserved and Restored Film Treasures From the Collection. Aug. 14 at 3: *My Darling Clementine* (1946) by John Ford, with Henry Fonda; 6:30: *Transatlantic* (1931) by William K. Howard. Aug. 15 at 3: *The Balloonatic* (1923) by Buster Keaton and Edward Cline, and *The Navigator* (1924) by Donald Crisp and Keaton, both with Keaton; 6:30: *High and Dizzy* (1920) by Hal Roach, with Harold Lloyd, and *Grandma's Boy* (1922) by Fred Newmeyer, with Harold Lloyd. Aug. 16 at 2:30: (See Aug 15 at 6:30); 5:30: D. W. Griffith Program: *Falsely Accused!* (1908), *Old Isaacs, the Pawnbroker* (1908), *A Corner in Wheat* (1909), *Enoch Arden* (1911), *The Painted Lady* (1912) with Blanche Sweet, *The Musketeers of Pig Alley* (1912), with Lillian and Dorothy Gish, *The Battle of Elderbush Gulch* (1914), with Lillian Gish. Aug. 17 at 2:30: *Transatlantic* (See Aug. 14 at 6:30); 5:30: (See Aug. 15 at 3). Aug. 19 at 3: (See Aug. 16 at 5:30); at 6:30: French/German Avant-Garde of the 1920s: *Ballet Mécanique* (France, 1924) by Fernand Léger, *Symphonie Diagonale* (France, 1924) by Viking Eggeling, *Anemic Cinema* (France, 1926) by Marcel Duchamp, and *Entr'acte* (France, 1924) and *Paris Qui Dort* (France, 1923), both by René Clair.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Aug. 11 at 9:45, Aug. 12–16 at 8 & 10, Aug. 17 at 5, 7:15 & 9:30: *Vagabond* (France, 1985) by Agnès Varda, with Sandrine Bonnaire; Aug. 15–16 at midnight: *Ziggy Stardust and the Spiders From Mars* (1983) by D. A. Pennebaker, with David Bowie. Aug. 18 at 7:45 p.m.: *The Crazy Family* (Japan, 1986) by Sogo Ishii; Aug. 18 at 9:30, Aug. 19 at 8: *High and Low* (Japan, 1963) by Akira Kurosawa, with Toshiro Mifune and Tatsuya Nakadai.

ARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. Aug. 15 at 3:30: "Heroic Materialism," from *Civilisation* (BBC, 1975). Aug. 19 at 3: *Eddie and the Cruisers* (1983) by Martin Davidson.

UBLIC THEATER—425 Lafayette St. 598-7171; Festival Latino: 598-7155. Adm. $5; members, senior citizens, and students $4. Thru Aug. 14: Gods and Demons: The Films of Larry Cohen. Aug. 12–14 at 6: *God Told Me To* (1977, a.k.a. *Demon*), with Tony Lo Bianco, Sandy Dennis, and Sylvia Sidney; at 8: *Perfect Strangers* (1984), with Anne Carlisle. Aug. 12–14 at 10 (separate adm.): *Dreamchild* (Great Britain, 1984) by Gavin Millar. Aug. 15–31: Festival Latino in New York. Aug. 15 at 8 (invitational screening): *Malandro* (Brazil, 1986) by Ruy Guerra. Aug. 16 at 4:30: *Oriana* (Venezuela-France, 1984) by Fina Torres; at 7: *Sera Posible el Sur* (Argentina–West Germany, 1985) by Stefan Paul; 9:30: *Lejania* (Cuba, 1985) by Jesus Diaz. Aug. 17 at 2 (free): *Pequeña Revancha* (Venezuela, 1985) by Olegario Barrera; 4:30: *Niños Desaparecidos* (Argentina-Peru) by Estela Bravo, *Planeta Terra* (Brazil), and *The Battle of Vieques* (Puerto Rico, 1986) by Zydnia Nazario; at 7: *Amargo Mar* (Bolivia, 1985) by Antonio Equino; 9:30: *Los Chicos de la Guerra* (Argentina, 1984) by Bebe Kamin. Aug. 19 at 7: *Tiempo de Morir* (Colombia, 1985) by Jorge Ali Triana; 9:30: (See Aug. 17 at 9:30).

UEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Early Chaplin: Birth of "The Tramp." Aug. 16 at 2: *The Pawnshop* (1916) and *Police* (1916).

BRONX

00. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.* #3—*Flight of the Navigator.* #4—*The Karate Kid Part II.*

02. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Choke Canyon.*

03. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Heartburn.* #2—*Aliens.*

04. DALE—W. 231st St. at B'way. 884-5300. #1—*Ruthless People.* #2—*Aliens.*

05. DOVER—Boston Rd. at E. 174th St. 542-3511. *Friday the 13th, Part VI.*

06. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Flight of the Navigator.* #2—*Aliens.* #3—*Back to School.* #4—*Choke Canyon.*

07. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Aug. 14: *Aliens.* Opening Aug. 15: *The Fly.*

08. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Friday the 13th, Part VI.* #2—*Running Scared.* #3—*Cocaine Wars.* #4—*Howard the Duck.*

09. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*A Fine Mess.* #2—*Ruthless People.* #3—*Howard the Duck.* #4—*Aliens.*

10. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Heartburn.* #2—*The Karate Kid Part II.*

12. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Back to School.* #2—*A Fine Mess.* #3—*Aliens.*

13. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Friday the 13th, Part VI.* #2—*The Karate Kid Part II.* #3—*Howard the Duck.* #4—*Flight of the Navigator.* #5—*Running Scared.* #6—*Back to School; The Great Mouse Detective.* #7—*Ruthless People.* #8—*A Fine Mess.* #9—*Heartburn.* #10—*The Transformers—The Movie; Haunted Honeymoon.* #11—*One Crazy Summer.* #12—*Aliens.*

BROOKLYN

AREA CODE 718

00. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*A Fine Mess.* #2—*Heartburn.* #3—*Ruthless People.* #4—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Manhunter.* #5—*Back to School.* #6—*About Last Night. . . .* #7—Thru Aug. 14: *The Karate Kid Part II; Haunted Honeymoon.* Beg. Aug. 15: *Armed and Dangerous.*

01. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*One Crazy Summer.* #2—Thru Aug. 14: *The Transformers—The Movie; Cocaine Wars.* Beg. Aug. 15: *Nothing in Common.* #3—*Friday the 13th, Part VI.* #4—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Bullies.* #5—Thru Aug. 14: *The Great Mouse Detective; Running Scared.* Beg. Aug. 15: *The Transformers—The Movie; Running Scared.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Ruthless People.* #2—*Back to School.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.* #3—*Heartburn.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*About Last Night. . . .* #2—*One Crazy Summer.* #3—*Choke Canyon.* #4—*Flight of the Navigator.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*A Fine Mess.* #2—*Cocaine Wars.* #3—*Haunted Honeymoon.* #4—*Aliens.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Heartburn.* #2—*Back to School.* #3—*One Crazy Summer.* #4—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Manhunter.* #5—Thru Aug. 14: *About Last Night . . . ; The Transformers—The Movie.* Beg. Aug. 15: *Nothing in Common.* #6—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Armed and Dangerous.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Aug. 14: *About Last Night. . . .* Beg. Aug. 15: *Mona Lisa.* #2—*Heartburn.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Aug. 14: *Friday the 13th, Part VI; The Great Mouse Detective.* Beg. Aug. 15: *Armed and Dangerous.* #2—Thru Aug. 14: *The Transformers—The Movie; Back to School.* Beg. Aug. 15: *The Fly.* #3—*Aliens.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Aliens.* #2—*Choke Canyon.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Howard the Duck.* #2—*Friday the 13th, Part VI.* #3—*Maximum Overdrive; Vamp.* #4—*Running Scared.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 648-3800. #1—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *Back to School.* #2—*Haunted Honeymoon.*

213. FLATBUSH—BROOKLYN CENTER—Whitman Theatre, Nostrand Ave. and Ave. H. 780-5295. Thru Sept. 7: The Great Romantic Musicals. Aug. 15–17: *My Fair Lady.*

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Aliens.* #2—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *Armed and Dangerous.* #3—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *Manhunter.* #4—Thru Aug. 14: *Ruthless People.* Beg. Aug. 15: *The Fly.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Heartburn.* #2—*Howard the Duck.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Mona Lisa.* #2—*One Crazy Summer.* #3—*About Last Night. . . .* #4—*Aliens.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *The Karate Kid Part II; The Great Mouse Detective.* #2—*Top Gun.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Manhunter.* #2—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *Armed and Dangerous.* #3—*A Fine Mess.* #4—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *The Fly.* #5—*Ruthless People.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*My Beautiful Laundrette.* #2—*Howard the Duck.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *Bullies.* #2—Thru Aug. 14: *Back to School.* Beg. Aug. 15: *Armed and Dangerous.* #3—*One Crazy Summer.* #4—Thru Aug. 14: *Cocaine Wars.* Beg. Aug. 15: *The Fly.* #5—*Aliens.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Friday the 13th, Part VI.* #2—Thru Aug. 14: *Aliens.* Beg. Aug. 15: *The Fly.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Ruthless People.* #2—*Back to School.* #3—*Aliens.* #4—*A Fine Mess.* #5—*About Last Night. . . .* #6—*Choke Canyon.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Friday the 13th, Part VI.* #2—*Running Scared.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*A Fine Mess.* #2—*About Last Night. . . .* #3—*Ferris Bueller's Day Off.* #4—*Choke Canyon.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Aug. 14: *Top Gun; Flashdance.* Beg. Aug. 15: *Psycho III, Back to the Future.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Aliens.* #2—*Back to School.* #3—*Ruthless People.* #4—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *The Fly.* #5—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Manhunter.* #6—*The Karate Kid Part II.* #7—*One Crazy Summer.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Howard the Duck.* #2—*The Karate Kid Part II.* #3—*A Fine Mess.* #4—*Back to School.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Friday the 13th, Part VI.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.* #3—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *The Fly.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*One Crazy Summer.* #2—*Flight of the Navigator.* #3—*Howard the Duck.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Back to School.* #2—*Aliens.* #3—*Cocaine Wars.* #4—*Ruthless People.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Ruthless People.* #2—*Legal Eagles.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Flight of the Navigator; The Great Mouse Detective.* #2—*Top Gun.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Back to School.* #2—*Haunted Honeymoon.* #3—*Ruthless People.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*About Last Night. . . .* #2—*A Fine Mess.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Heartburn.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Aliens.* #2—*One Crazy Summer.* #3—*Choke Canyon.* #4—*Aliens.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Aug. 14: *A Fine Mess.* Beg. Aug. 15: *Mona Lisa.* #2—Thru Aug. 14: *Ruthless People.* Beg. Aug. 15: *The Fly.* #3—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Manhunter.* #4—Thru Aug. 14: *Aliens.* Beg. Aug. 15: *Armed and Dangerous.* #5—Thru Aug. 14: *The Transformers—The Movie; Howard the Duck.* Beg. Aug. 15: *Bullies.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*About Last Night. . . .* #2—*Heartburn.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Friday the 13th, Part VI.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.* #3—*Back to School.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *The Fly.* #2—*A Fine Mess.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*One Crazy Summer.* #2—Thru Aug. 14: *About Last Night. . . .* Beg. Aug. 15: *Bullies.* #3—*Aliens.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *Legal Eagles.* #2—*Flight of the Navigator.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Aliens.* #2—*Choke Canyon.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Flight of the Navigator.* #2—*Cocaine Wars.* #3—*Running Scared.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Howard the Duck.* #2—*A Fine Mess.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Heartburn.* #2—*Aliens.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—356-3800. #1—*A Fine Mess.* #2—*Back to School.*

401. NEW DORP—HYLAN—351-6601. #1—*Heartburn.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.*

402. NEW DORP—LANE—351-2110. *Friday the 13th, Part VI.*

403. NEW DORP—RAE—979-0444. #1—Thru Aug. 14: *One Crazy Summer; The Transformers—The Movie.* Beg. Aug. 15 (tent.): *Nothing in Common.* #2—*About Last Night . . . .*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Ruthless People.* #2—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *The Fly.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Aliens.* #2—*Choke Canyon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.* #2—*Back to School; The Great Mouse Detective.*

501. BELLMORE—MOVIES—783-7200. *Legal Eagles.*

502. BETHPAGE—MID-ISLAND—796-7500. *Legal Eagles.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Back to School.* #2—*One Crazy Summer.* #3—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.* #4—Thru Aug. 14: *Choke Canyon.* Beg. Aug. 15: *The Fly.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Ruthless People.* #2—*Nothing in Common.* #3—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *The Fly.* #4—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Running Scared.* #4—*About Last Night . . . .*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Aliens.* #2—*Heartburn.* #3—*One Crazy Summer.* #4—Thru Aug. 14: *About Last Night . . . .* Beg. Aug. 15: *Mona Lisa.*

507. GREAT NECK—SQUIRE—466-2020. #1—*About Last Night . . . .* #2—Thru Aug. 14: *Aliens.* Beg. Aug. 15: *The Fly.* #3—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Nothing in Common.*

508. HEWLETT—RKO—791-6768. *Flight of the Navigator.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—*A Fine Mess.* #2—*Back to School.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Aliens.* #2—*Heartburn.* #3—*A Room With A View.* #4—*A Fine Mess.* #5—*Friday the 13th, Part VI.* #6—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Armed and Dangerous.*

511. LAWRENCE—RKO—371-0203. #1—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *Armed and Dangerous.* #2—*Ruthless People.* #3—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *Manhunter.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Friday the 13th, Part VI.* #2—*A Fine Mess.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Heartburn.* #2—*Aliens.* #3—*About Last Night . . . .* #4—*Ruthless People.* #5—*Howard the Duck.* #6—*Nothing in Common.*

514. LONG BEACH—PARK AVENUE—432-0576. *Legal Eagles; Space Camp.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Nothing in Common.* #2—*Aliens.* #3—*Back to School.* #4—*About Last Night . . . .*

516. LYNBROOK—STUDIO ONE—599-1444. Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Mona Lisa.*

517. MALVERNE—TWIN—599-6966. #1—*Legal Eagles.* #2— *The Karate Kid Part II.*

518. MANHASSET—MANHASSET—627-7887. #1—*Heartburn.* #2—*Ruthless People.* #3—Thru Aug. 14: *A Fine Mess.* Beg. Aug. 15: *Mona Lisa.*

519. MASSAPEQUA—PEQUA—799-6464. Thru Aug. 14: *Ruthless People.* Beg. Aug. 15: *Nothing in Common.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*About Last Night . . . .* #2—*Heartburn.* #3—*Friday the 13th, Part VI.* #4—*Back to School.* #5—*A Fine Mess.* #6—*Aliens.* #7—*One Crazy Summer.* #8—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *Armed and Dangerous.* #9—Thru Aug. 14: *Choke Canyon.* Beg. Aug. 15: *The Fly.*

521. MERRICK—TWIN—546-1270. #1—*Ferris Bueller's Day Off.* #2—*Running Scared.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *Armed and Dangerous.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—*A Fine Mess.* #2—*Legal Eagles.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *A Fine Mess.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School; The Great Mouse Detective.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Aliens.* #2—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Bullies.* #3—*Back to School.* #4—*One Crazy Summer.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Heartburn.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*One Crazy Summer.* #2—*Howard the Duck.*

530. ROSLYN—ROSLYN—621-8488. #1—*A Room With a View.* #2—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *Armed and Dangerous.*

531. SYOSSET—SYOSSET—921-5810. #1—*Stand By Me.* #2—Thru Aug. 14: *Ruthless People.* Beg. Aug. 15: *Mona Lisa.* #3—Thru Aug. 14: *About Last Night . . . .* Beg. Aug. 15: *The Fly.*

532. SYOSSET—UA CINEMA 150—364-0700. *Nothing in Common.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Aug. 14: *Aliens.* Beg. Aug. 15: *The Fly.* #2—*About Last Night . . . .* #3—*Aliens.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Stand By Me.* #2—*Running Scared.* #3—*Friday the 13th, Part VI.* #4—*The Transformers—The Movie; Top Gun.* #5—*Ruthless People.* #6—*A Fine Mess; The Great Mouse Detective.* #7—*Howard the Duck.* #8—*Back to School.* #9—*The Karate Kid Part II.* #10—*One Crazy Summer.* #11—*Flight of the Navigator.* #12—*Heartburn.*

535. WANTAGH—RKO—781-6969. *Flight of the Navigator.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Aliens.* #2—Thru Aug. 14: *Choke Canyon.* Beg. Aug. 15: *The Fly.* #3—Thru Aug. 14: *A Fine Mess.* Beg. Aug. 15: *Armed and Dangerous.*

537. WESTBURY—WESTBURY—333-1911. #1— Tent.: *The Great Mouse Detective.* #2—*Top Gun.* #3—*Flight of the Navigator.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*A Fine Mess.* #2—Thru Aug. 14: *Back to School.* Beg. Aug. 15: *The Fly.* #3—*About Last Night . . . .*

601. BABYLON—RKO—669-0700. #1—*Aliens.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Heartburn* #2—*Howard the Duck.* #3—*Ruthless People.*

603. BAY SHORE—CINEMA—665-1722. Thru Aug. 14: *One Crazy Summer.* Beg. Aug. 15: *Nothing in Common.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—Tent.: *Friday the 13th, Part VI.* #2—*Running Scared.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*A Fine Mess; Gung Ho.* #2—*Aliens.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Aug. 14: *Ferris Bueller's Day Off.* Beg. Aug. 15: *Running Scared.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Ruthless People; The Great Mouse Detective.* #2—*Aliens.* #3—*Heartburn.* #4—*Howard the Duck.* #5—*Running Scared; The Transformers—The Movie.* #6—*Top Gun.* #7—*Stand By Me.* #8—*A Fine Mess.* #9—*One Craz Summer.* #10—*Flight of the Navigator.* #11—*Back t School.* #12—*Friday the 13th, Part VI; The Karate Ki Part II.*

608. COMMACK—DRIVE-IN—499-2900. Thru Aug. 14 *Choke Canyon; Pretty in Pink.* Beg. Aug. 15: *About Las Night . . . .*

609. COMMACK—MULTIPLEX—462-6953. #1—*Back t School.* #2—*Heartburn.* #3—*Aliens.* #4—*Stand By Me* #5—*Running Scared; The Transformers—The Movie* #6—*Howard the Duck.* #7—*One Crazy Summer.* #8— *The Karate Kid Part II.* #9—*Ruthless People.* #10—*Friday the 13th, Part VI.*

610. COMMACK—RKO—499-4545. #1—Thru Aug. 14 *Flight of the Navigator.* Beg. Aug. 15: *Armed and Dangerous.* #2—*About Last Night . . . .*

611. CORAM—PINE—698-6442. #1—*Flight of the Navigator.* #2—*Heartburn.* #3—*A Fine Mess.* #4—*Aliens.*

612. CORAM—THE MOVIES AT CORAM—736-6200 #1—*Aliens.* #2—*Nothing in Common.* #3—*About Las Night . . . .* #4—*Ruthless People.* #5—*Back to Schoo* #6—Thru Aug. 14: *Choke Canyon.* Beg. Aug. 15: *Th Fly.* #7—Thru Aug. 14: *Friday the 13th, Part VI.* Beg Aug. 15: *Armed and Dangerous.* #8—*One Craz Summer.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Nothing in Common.* #2—*Aliens.* #3—*Ruthless People* #4—Thru Aug. 14: *Choke Canyon.* Beg. Aug. 15 *Manhunter.* #5—Thru Aug. 14: *Flight of the Navigato* Beg. Aug. 15: *Mona Lisa.*

614. ELWOOD—ELWOOD—499-7800. #1—*Heartburn* #2—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15 *Bullies.*

616. FIRE ISLAND—COMMUNITY—583-5184. Aug 11–12: *Ferris Bueller's Day Off.* Aug. 14–15: *Runnin Scared.*

617. GREENPORT—GREENPORT—477-0500. Thr Aug. 14: *Legal Eagles.* Beg. Aug. 15 (tent.): *Ruthles People.*

618. HUNTINGTON—RKO SHORE—421-5200. #1— Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Arme and Dangerous.* #2—*Friday the 13th, Part VI.* #3—*Running Scared.* #4—*One Crazy Summer.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thr Aug. 14: *Aliens.* Beg. Aug. 15: *The Fly.*

620. ISLIP—ISLIP—581-5200. #1—Thru Aug. 14 *Aliens.* Beg. Aug. 15: *Armed and Dangerous.* #2—*Abou Last Night . . . .* #3—*Howard the Duck.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Aug. 14: *Friday the 13th, Part VI.* Beg Aug. 15: *The Fly.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. *Ferri Bueller's Day Off.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Howard the Duck.* #2—Thru Aug. 14: *The Transformers—The Movie; One Crazy Summer.* Beg. Aug. 15: *Arme and Dangerous.* #3—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Manhunter.* #4—Thru Aug. 14 *Aliens.* Beg. Aug. 15: *The Fly.* #5—Thru Aug. 14 *About Last Night . . . .* Beg. Aug. 15: *Nothing i Common.*

625. MONTAUK—THE MOVIES—668-2393. *Runnin Scared.*

627. NORTHPORT—NORTHPORT—261-8600. *Haunte Honeymoon.*

628. OAKDALE—OAKDALE—589-8118. Thru Aug. 14 *Flight of the Navigator.* Beg. Aug. 15: *The Karate Ki Part II.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Frida the 13th, Part VI.* #2—*Aliens.* #3—*Choke Canyon.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Abou Last Night . . . .* #2—*The Karate Kid Part II.*

632. PORT JEFFERSON—MINI EAST—928-6555. Thr Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Armed an Dangerous.* **WEST**—*One Crazy Summer.*

634. RIVERHEAD—SUFFOLK—727-3133. *Friday th 13th, Part VI.*

635. SAG HARBOR—SAG HARBOR—725-0010. Beg Aug. 15: *Love Songs.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Heartburn* #2—*Friday the 13th, Part VI.* #3—*A Fine Mess.*

637. SHIRLEY—DRIVE-IN—281-5444. Thru Aug. 14 *Friday the 13th, Part VI.* Beg. Aug. 15: *The Fly; Critters,*

639. SMITHTOWN—SMITHTOWN—265-1551. Thr Aug. 14: *Aliens.* Beg. Aug. 15: *Armed and Dangerous.*

40. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Heartburn.* #2—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Armed and Dangerous.* #3—*A Room With a View.*

41. STONY BROOK—LOEWS—751-2300. #1—*Heartburn.* #2—*Nothing in Common.* #3—*Howard the Duck.*

42. WEST ISLIP—TWIN—669-2626. #1—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15 (tent.): *Back to School.* #2—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15 (tent.): *Running Scared.*

43. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Heartburn.* #2—*Aliens.*

44. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Aug. 14: *About Last Night* .... Beg. Aug. 15: *The Fly.*

NEW YORK STATE

AREA CODE 914

Westchester County

00. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Ruthless People.* #2—Thru Aug. 14: *About Last Night* .... Beg. Aug. 15 (tent.): *My Beautiful Laundrette.*

01. BEDFORD VILLAGE—CINEMA 22—234-9577. *Heartburn.*

02. BRONXVILLE—BRONXVILLE—961-4030. #1—*Back to School.* #2—*Nothing in Common.* #3—*A Fine Mess.*

03. GREENBURGH—CINEMA 100—946-4680. #1—Thru Aug. 14: *Back to School.* Beg. Aug. 15: *Mona Lisa.* #2—*About Last Night* ....

04. HARRISON—CINEMA—835-2961. Program unavailable.

05. HARTSDALE—CINEMA—428-2200. #1—*Heartburn.* #2—*The Karate Kid Part II.* #3—*Friday the 13th, Part VI; The Transformers—The Movie.* #4—*One Crazy Summer.*

06. LARCHMONT—PLAYHOUSE—834-3001. *Ruthless People.*

07. MAMARONECK—PLAYHOUSE—698-2200. #1—*Aliens.* #2—*Back to School.* #3—*A Fine Mess.* #4—*Flight of the Navigator.*

08. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15 (tent.): *Nothing in Common.* #2—*Back to School.* #3—*One Crazy Summer.* #4—*Aliens.* #5—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Armed and Dangerous.*

09. MOUNT VERNON—PARKWAY—664-3311. Thru Aug. 14: *Ferris Bueller's Day Off.* Beg. Aug. 15 (tent.): *Back to School.*

10. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*One Crazy Summer.* #2—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Manhunter.* #3—*Howard the Duck.* #4—*A Fine Mess.* #5—*Running Scared.* #6—*Aliens.* #7—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *The Fly.*

11. NEW ROCHELLE—TOWN—632-9700. *Heartburn.*

12. OSSINING—ARCADIAN—941-5200. #1—Program unavailable. #2—Program unavailable. #3—Program unavailable.

13. PEEKSKILL—BEACH—737-6262. #1—*Ruthless People.* #2—*A Fine Mess.* #3—*Flight of the Navigator.* #4—*Back to School.*

14. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Heartburn.* #2—*Aliens.* #3—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *Bullies.* #4—*Howard the Duck.*

15. PELHAM—PICTURE HOUSE—738-3160. *The Karate Kid Part II.*

16. PLEASANTVILLE—ROME—769-0720. #1—*Heartburn.* #2—*Friday the 13th, Part VI.*

17. RYE—RYE RIDGE—939-8177. #1—*Howard the Duck.* #2—*Heartburn.*

18. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

19. SCARSDALE—PLAZA—725-0078. *The Karate Kid Part II.*

20. WHITE PLAINS—GALLERIA—997-8198. #1—*Howard the Duck.* #2—*Running Scared.*

22. YONKERS—CENTRAL PLAZA—793-3232. #1—*Stand By Me.* #2—*Ruthless People.* #3—*About Last Night* .... #4—*Aliens.*

723. YONKERS—MOVIELAND—793-0002. #1—*Friday the 13th, Part VI.* #2—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *The Fly.* #3—*One Crazy Summer.* #4—*Heartburn.* #5—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Manhunter.* #6—*Flight of the Navigator.*

724. YONKERS—PARK HILL—969-4477. #1—*Aliens.* #2—*Friday the 13th, Part VI.* #3—*Back to School.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*One Crazy Summer.* #2—*Haunted Honeymoon; Running Scared.* #3—*The Great Mouse Detective; About Last Night* .... #4—*Back to School.* #5—*The Karate Kid Part II.* #6—*Choke Canyon.* #7—*A Fine Mess.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *Running Scared.* #2—Thru Aug. 14: *Top Gun.* Beg. Aug. 15: *Armed and Dangerous.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Friday the 13th, Part VI; April Fool's Day.*

752. NANUET—MALL—623-6336. *A Fine Mess.*

753. NANUET—ROUTE 59—623-3355. *Aliens.*

754. NANUET—RKO MOVIES—623-0211. #1—*Nothing in Common.* #2—*About Last Night* .... #3—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Armed and Dangerous.* #4—*Ruthless People.* #5—*Stand by Me.*

755. NEW CITY—TOWN—634-5100. #1—*Aliens.* #2—*Friday the 13th, Part VI.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Running Scared.* #2—*A Fine Mess.*

757. NYACK—CINEMA EAST—358-6631. *Heartburn.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *Choke Canyon; Pretty in Pink.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Friday the 13th, Part VI.* #2—*Howard the Duck.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Aug. 14: *Ruthless People.* Beg. Aug. 15: *The Fly.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Back to School.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Mona Lisa.* #2—Thru Aug. 14: *Heartburn.* Beg. Aug. 15: *Armed and Dangerous.*

763. STONY POINT—9 W CINEMA—942-0303. *Aliens.*

764. SUFFERN—LAFAYETTE—357-6030. *Flight of the Navigator.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Haunted Honeymoon.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Howard the Duck.* #2—*Back to School.*

801. DANBURY—CINE—743-2200. #1—*Heartburn.* #2—*Ruthless People.* #3—*Nothing in Common.*

802. DANBURY—CINEMA—748-2923. #1—*Flight of the Navigator.* #2—Thru Aug. 14: *About Last Night* .... Beg. Aug. 15: *The Fly.*

803. DANBURY—PALACE—748-7496. #1—*One Crazy Summer.* #2—*Aliens.* #3—*Friday the 13th, Part VI.* #4—*The Transformers—The Movie.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Howard the Duck.* #2—*The Karate Kid Part II.*

806. FAIRFIELD—COUNTY—334-1411. *Flight of the Navigator.*

807. GREENWICH—CINEMA—869-6030. #1—*Howard the Duck.* #2—*Top Gun.*

808. GREENWICH—PLAZA—869-4030. #1—*A Room With a View.* #2—Thru Aug. 14: *Back to School.* Beg. Aug. 15: *Mona Lisa.* #3—*Heartburn.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Heartburn.* #2—*About Last Night* ....

810. NORWALK—CINEMA—838-4504. #1—*Aliens.* #2—*A Fine Mess.*

811. NORWALK—NORWALK—866-9202. *Friday the 13th, Part VI.*

812. RIDGEFIELD—CINEMA—438-3338. *The Karate Kid Part II; Ferris Bueller's Day Off.*

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MOVIES

813. SOUTH NORWALK—SONO—866-9202. Thru Aug. 14: *My Beautiful Laundrette.* Aug. 15–18: *Bliss.* Aug. 19–21: *The Color Purple.*

814. SPRINGDALE—STATE—325-0250. *A Fine Mess.*

815. STAMFORD—AVON—324-9205. #1—*Nothing in Common.* #2—*Aliens.*

816. STAMFORD—CINEMA—324-3100. #1—Thru Aug. 14: *Running Scared.* Beg. Aug. 15: *The Fly.* #2—*Flight of the Navigator.* #3—*One Crazy Summer.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Ruthless People.* #2—*Friday the 13th, Part VI.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Heartburn.* #2—*Ruthless People.* #3—*About Last Night . . . .*

820. WESTPORT—FINE ARTS—227-3324. #1—*Top Gun.* #2—*Nothing in Common.* #3—227-9619. *Howard the Duck.* #4—226-6666. *Ruthless People.*

821. WESTPORT—POST—227-0500. *Heartburn.*

822. WILTON—CINEMA—762-5678. *One Crazy Summer.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Flight of the Navigator; A Fine Mess.* #2—*Back to School; One Crazy Summer.* #3—*Friday the 13th, Part VI.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru Aug. 14: *Ruthless People.* Beg. Aug. 15: *Flight of the Navigator.* #2—*Aliens.*

902. JERSEY CITY—LOEWS—653-4600. #1—*One Crazy Summer.* #2—*Friday the 13th, Part VI.* #3—*Howard the Duck.*

903. JERSEY CITY—STATE—653-5200. #1—*Cocaine Wars.* #2—*Choke Canyon.* #3—*The Karate Kid Part II.* #4—*Back to School.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*One Crazy Summer.* #2—*Stand By Me.* #3—*Friday the 13th, Part VI.* #4—*Aliens.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Heartburn; The Transformers—The Movie.* #5—*Howard the Duck.* #6—*Back to School.*

906. UNION CITY—SUMMIT—865-4120. Spanish films.

907. WEST NEW YORK—MAYFAIR—865-2010. *Legal Eagles.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Friday the 13th, Part VI.* #2—*Running Scared.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Back to School.*

913. IRVINGTON—CASTLE—372-9324. #1—*Aliens; Commando.* #2—*Friday the 13th, Part VI; Vamp.*

914. LIVINGSTON—COLONY—992-0800. *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *A Fine Mess.*

916. MILLBURN—RKO—376-0800. #1—*Howard the Duck.* #2—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *Mona Lisa.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*A Room With a View.* #2—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Bullies.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*A Fine Mess.* #2—*Flight of the Navigator.* #3—Thru Aug. 14: *Legal Eagles.* Beg. Aug. 15: *Manhunter.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Back to School.* #2—*Ruthless People.* #3—*Friday the 13th, Part VI.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Aliens.* #2—*About Last Night . . . .* #3—*The Karate Kid Part II.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Aug. 14: *Top Gun.* Beg. Aug. 15: *The Fly.* #2—*Heartburn.* #3—*One Crazy Summer.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. *Flight of the Navigator.*

931. CRANFORD—RKO—276-9120. #1—*Howard the Duck.* #2—*Ferris Bueller's Day Off.*

932. ELIZABETH—ELMORA—352-3483. *A Fine Mess.*

933. LINDEN—TWIN—925-9787. #1—Program unavailable. #2—Program unavailable.

935. SUMMIT—STRAND—273-3900. Thru Aug. 14: *About Last Night . . .* Beg. Aug. 15: *Mona Lisa.*

936. UNION—FIVE POINTS—964-3466. #1—*One Crazy Summer.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Manhunter.*

937. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View.*

938. UNION—RKO—686-4373. #1—*Heartburn.* #2—Thru Aug. 14: *Friday the 13th, Part VI.* Beg. Aug. 15: *Armed and Dangerous.*

939. WESTFIELD—RIALTO—232-1288. #1—*Top Gun.* #2—*About Last Night . . . .* #3—*A Fine Mess.*

940. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—Thru Aug. 14: *One Crazy Summer.* Beg. Aug. 15: *Manhunter.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Aug. 14: *Friday the 13th, Part VI; The Great Mouse Detective.* Beg. Aug. 15: *Manhunter.*

951. CLOSTER—CLOSTER—768-8800. *Heartburn; The Transformers—The Movie.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Heartburn.* #2—*Ruthless People.* #3—*Friday the 13th, Part VI.* #4—*Aliens.*

953. EMERSON—TOWN—261-1000. #1—*A Fine Mess.* #2—*Aliens.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to School.* #2—*A Fine Mess.*

955. FAIRVIEW—TWIN—941-2424. #1—*Back to School.* #2—*Howard the Duck.*

956. FORT LEE—LINWOOD—944-6900. #1—*Choke Canyon.* #2—*A Fine Mess.*

957. FORT LEE—SHARON—224-0202. Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.*

958. OAKLAND—TWIN—337-4478. #1—*One Crazy Summer.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Armed and Dangerous.*

960. PARAMUS—CINEMA 35— 845-5070. *Back to School.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Aug. 14: *Psycho III; Back to the Future.* Beg. Aug. 15: *Haunted Honeymoon; F/X.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Heartburn.* #2—*One Crazy Summer.* #3—Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Mona Lisa.* #4—*Stand By Me.* #5—Thru Aug. 14: *Ferris Bueller's Day Off.* Beg. Aug. 15: *Armed and Dangerous.* #6—*Ruthless People.* #7—*Friday the 13th, Part VI.* #8—*About Last Night . . . .* #9—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *The Fly.* #10—*Nothing in Common.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Top Gun.* #2—Thru Aug. 14: *The Karate Kid Part II.* Beg. Aug. 15: *Manhunter.* #3—*Aliens.*

965. RAMSEY—CINEMA—825-2090. *Ruthless People.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. *Running Scared; The Transformers—The Movie.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Heartburn.* #2—Thru Aug. 14: *Ferris Bueller's Day Off.* Beg. Aug. 15: *The Fly.* #3—*Ruthless People.* #4—Thru Aug. 14: *Flight of the Navigator.* Beg. Aug. 15: *Armed and Dangerous.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Flight of the Navigator; The Great Mouse Detective.* #2—*Back to School.*

971. TEANECK—MOVIE CITY—836-3334. #1—*The Great Mouse Detective.* #2—Thru Aug. 14: *Haunted Honeymoon; Legal Eagles.* Beg. Aug. 15: *Legal Eagles.* #3—*Back to School; A Fine Mess.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru Aug. 14: *Howard the Duck.* Beg. Aug. 15: *Bullies.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Back to School.* #2—*About Last Night . . . .* #3—*Ruthless People.* #4—*Flight of the Navigator.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule eviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the istings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . .—(1 hr. 53 min., '86) Neither one thing nor the other. Writers Denise DeClue and Tim Kazurinsky, together with director Ed Zwick, have adapted David Mamet's 1974 play *Sexual Perversity in Chicago,* which was a series of mean, funny blackout sketches on the theme of the mutual loathing of men and women. They've turned the central relationship—between Deborah (Demi Moore), a commercial artist with a knowing manner, and Danny (Rob Lowe), a handsome young restaurant-supplies salesman—into a kind of sensitivity lesson for teenagers, with examples of everything to do and not to do in a love affair. Meanwhile, more or less untouched from Mamet, Joan (Elizabeth Perkins) and hard-drinking Bernie (Jim Belushi) stay on the sidelines as bitterly contemptuous observers who try to break up Danny and Debbie. The movie is too frank for television, with lots of pretty, life-enhancing sex, but it's also banal, lame, and draggy. The best performer: deadpan Elizabeth Perkins; the worst: Rob Lowe, who inadvertently and helplessly turns Danny into a nothing guy. (July 21, 1986) R. **10, 33, 45, 55, 88, 200, 204, 206, 207, 216, 300, 302, 313, 317, 320, 403, 505, 506, 507, 513, 515, 520, 531, 533, 600, 608, 610, 612, 620, 624, 631, 644, 700, 703, 722, 725, 754, 802, 809, 819, 920, 935, 939, 963, 974**

LIENS—(2 hr. 17 min., '86) Despite what the ads and Rex Reed say, it's not as scary as the original 1979 *Alien* (without the *s*). That movie was a gruesome horror film posing as science fiction; this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to be tough enough to survive. The monsters, the beasts, whatever they are—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor of the spaceship in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the wet, black, IRT-at-midnight look developed by Ridley Scott and his designers seven years ago, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **21, 37, 37, 49, 67, 69, 85, 89, 103, 104, 106, 107, 109, 112, 113, 205, 208, 210, 214, 216, 220, 221, 300, 304, 309, 315, 315, 316, 320, 322, 326, 405, 506, 507, 510, 513, 515, 520, 527, 533, 533, 536, 601, 605, 607, 609, 611, 612, 613, 619, 620, 624, 629, 639, 643, 707, 708, 710, 714, 722, 724, 753, 755, 763, 803, 810, 815, 901, 904, 913, 920, 952, 953, 964**

ARMED AND DANGEROUS—(1 hr. 28 min. '86) A comedy adventure about security guards and the tricks of their trade. With John Candy, Eugene Levy, Robert Loggia, Kenneth McMillan, and Meg Ryan. Screenplay by Harold Ramis and Peter Torokvei; story by Ramis and Brian Grazer. Dir. Mark L. Lester. PG-13. **45, 68, 200, 206, 208, 214, 218, 220, 307, 316, 318, 401, 500, 504, 510, 511, 520, 522, 525, 530, 536, 601, 610, 612, 618, 620, 624, 632, 639, 640, 708, 726, 754, 762, 910, 938, 957, 958, 963, 968**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) It's being sold as a kiddie movie, but most of the jokes will fly right over the heads of fourteen-year-olds. Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got a decent education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers with his worldly knowledge, throwing wild parties, and hiring experts to write his papers. There are moments when Dangerfield is just delivering gags, but after a while, you look a little closer, and, to your amazement, you realize he's giving a *performance.* He shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture is not just another kissie blown at teenagers. It says—is a revolution brewing?—that experience is preferable to innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **25, 33, 53, 65, 85, 106, 112, 113, 200, 202, 206, 208, 212, 220, 300, 304, 306, 309, 312, 318, 400, 500, 504, 509, 515, 520, 522, 525, 527, 534, 600, 607, 609, 612, 642, 702, 703, 707, 708, 709, 713, 724, 725, 761, 800, 804, 808, 900, 903, 905, 912, 914, 919, 940, 954, 955, 960, 970, 971, 974**

CHOKE CANYON—(1 hr. 34 min., '86) The adventures of a brave young physicist who fights to prevent the dumping of nuclear waste, and, as part of an experiment, awaits Halley's comet. With Stephen Collins, Janet Julian, Lance Henriksen, Nicholas Pryor, and Bo Svenson. Dir. Chuck Bail. PG. **39, 43, 102, 106, 204, 210, 300, 302, 315, 322, 405, 504, 520, 536, 608, 612, 613, 629, 725, 903, 956**

DO YOU REMEMBER DOLLY BELL?—(1 hr. 36 min., '82) In Serbo-Croatian, Eng. subtitles. An early film by Emir Kusturica, director of *When Father Was Away on Business,* about a teenage rocker in the Muslim community of Sarajevo and his affair with a beautiful stripper named Dolly Bell. **1**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half the city of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. And Hughes's direction is awful. He lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop.* The whole picture is boring and conventional. (June 16, 1986) PG-13. **20, 38, 68, 302, 521, 606, 616, 623, 709, 812, 931, 963, 968**

A FINE MESS—(1 hr. 30 min., '86) A Laurel and Hardy–style comedy about an actor and waiter in Los Angeles who become involved with seedy characters. With Ted Danson, Howie Mandel, Richard Mulligan, Stuart Margolin, Maria Conchita Alonso, Jennifer Edwards, and Paul Sorvino. Written and directed by Blake Edwards. PG. **11, 11, 24, 36, 54, 88, 109, 112, 113, 200, 205, 218, 300, 302, 306, 313, 316, 319, 325, 400, 509, 510, 512, 518, 520, 523, 524, 534, 536, 600, 605, 607, 611, 636, 702, 707, 710, 713, 725, 752, 756, 810, 814, 900, 915, 918, 932, 939, 953, 954, 956, 971**

FLIGHT OF THE NAVIGATOR—(1 hr. 28 min., '86) A young boy, found by aliens and implanted with superior knowledge, escapes from a NASA complex where he is being held. With Veronica Cartwright, Joey Cramer, Cliff De Young, Sarah Jessica Parker, and Howard Hesseman. Written by Michael Burton and Mac Manus. Dir. Randal Kleiser. PG. **20, 42, 100, 106, 113, 200, 204, 206, 216, 308, 311, 316, 319, 321, 323, 505, 507, 508, 534, 535, 537, 607, 610, 611, 613, 624, 628, 642, 707, 708, 710, 713, 723, 764, 802, 806, 816, 900, 901, 918, 930, 963, 968, 970, 974**

THE FLY—(1 hr. 35 min., '86) A remake of the 1958 science-fiction horror film, about a scientist whose atoms merge with those of a common housefly. With Jeff Goldblum, Geena Davis, and John Getz. Screenplay by Charles Edward Pogue and David Cronenberg. Dir. Cronenberg. R. **6, 33, 53, 66, 69, 89, 107, 208, 214, 218, 220, 221, 304, 307, 316, 319, 404, 504, 505, 507, 520, 531, 533, 536, 600, 612, 619, 621, 624, 637, 644, 710, 723, 760, 802, 816, 922, 963, 968**

FRIDAY THE 13TH, PART VI: JASON LIVES—(1 hr. 25 min., '86) A survivor of Jason's rampages returns to the mad killer's grave to make sure he's dead. Written and directed by Tom McLoughlin. R. **7, 32, 67, 89, 100, 105, 108, 113, 201, 203, 208, 211, 214, 218, 220, 221, 301, 305, 307, 318, 321, 402, 510, 511, 512, 520, 534, 604, 607, 609, 612, 618, 621, 629, 634, 636, 637, 705, 710, 714, 716, 723, 724, 751, 755, 759, 803, 811, 818, 900, 902, 904, 911, 913, 919, 938, 950, 952, 963**

THE GREAT MOUSE DETECTIVE—(1 hr. 12 min., '86) A new animated feature from Walt Disney Pictures, the comic adventure story of a mouse detective in Victorian England. Based on the book *Basil of Baker Street,* by Eve Titus. With the voices of Vincent Price, Barrie Ingham, and Val Bettin. Dir. John Musker, Ron Clements, Dave Michener, and Burny Mattinson. G. **20, 40, 113, 201, 208, 217, 311, 500, 525, 534, 537, 607, 725, 950, 970, 971**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A charming though slight comedy about a Chinese American family from San Francisco that goes to visit relatives in Beijing. Peter Wang, the director and star, has a rueful, offhand sensibility and a gentle touch, but he hasn't come up with a strong story that would pull his many observations together. Wang's computer executive is the best thing in the movie; he's an assimilated yet dissatisfied man who, on the one hand, receives the contempt of his son for not being American enough, and on the other, gets passed over for head of his division because he's still perceived as Chinese. When the executive visits his sister's family, both the Americans and the Chinese turn out to have similar problems with their children. Wang is a funny and observant man. If only the movie were a little more exciting! Screenplay by Wang and Shirley Sun. PG. **10, 47**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary,* a short by Anne-Marie Miéville. (Oct. 21, 1985) **4**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **48**

HAUNTED HONEYMOON—(1 hr. 23 min., '86) The star of a popular radio serial spends his honeymoon at his family's haunted mansion. With Gene Wilder, Gilda Radner, Dom DeLuise, and Jonathan Pryce. Written by Wilder and Terence Marsh. Dir. Wilder. PG. **60, 113, 200, 205, 212, 312, 627, 725, 765, 961, 971**

HEARTBURN—(1 hr. 48 min., '86) Skillful, but very, very small, and often precious—the story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her own novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and the relationship between Mark and Rachel never makes much sense. Nicholson has brilliant moments, but he's so fierce that at times he's almost scary, and we can't tell why he strays from his wife. Streep, looking and sounding very much like Ephron, offers a comical performance as a smart woman whose mind darts off at odd angles. *Heartburn* is about a woman's basic need to trust her husband, and Streep convinces us that this very smart woman could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **25, 64, 80, 103, 110, 113, 200, 203, 206, 207, 215, 314, 317, 326, 401, 506, 510, 513, 518, 520, 528, 534, 602, 607, 609, 611, 614, 636, 640, 641, 643, 701, 705, 711, 714, 716, 717, 723, 757, 762, 801, 808, 809, 819, 821, 905, 922, 938, 951, 952, 963, 968**

HOWARD THE DUCK—(1 hr. 51 min., '86) Reviewed in this issue. PG. **25, 31, 62, 85, 100, 108, 109, 113, 201, 203, 206, 211, 215, 219, 304, 305, 306, 308, 316, 325, 404, 505, 510, 513, 527, 529, 534, 602, 607, 609, 614, 618, 620, 624, 632, 640, 641, 708, 710, 714, 717, 720, 723, 754, 759, 762, 800, 805, 807, 820, 902, 905, 916, 917, 931, 955, 963, 973**

THE KARATE KID PART II—(1 hr. 49 min., '86) More cornball stuff about the super-wise Japanese karate master Pat Morita and his chief American teenage disciple Ralph Macchio. Avoid. Dir. by John G. Avildsen.(Aug. 11, 1986) PG. **3, 36, 100, 110, 113, 200, 217, 218, 304, 306, 307, 318, 401, 500, 504, 516, 517, 525, 534, 601, 607, 609, 628, 631, 705, 715, 719, 725, 805, 812, 903, 910, 920, 936, 957, 958, 964**

★ **LEGAL EAGLES**—(1 hr. 54 min., '86) As an ace Manhattan prosecutor, Robert Redford looks comfortable, relaxed, and rather pleased with himself, frankly basking in the rapt attention given him by the two ravenous leading ladies, Debra Winger and Darryl Hannah. Writers Jim Cash and Jack Epps Jr., having concocted the retread script for *Top Gun,* here redo forties romantic comedy, and it's more fun. Hannah plays the spooky performance artist Chelsea Deardon, obsessed with the work of her famous painter father, who died in a fire. His work allegedly burned up, but Chelsea, with witchlike intuition, knows the paintings are still around, tries to steal one, and is later accused of murder. Her attorney, Winger, believes her, the prosecutor does not, and soon the two lawyers are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. A lot of the plotting and dialogue come off as slapdash and glib, more sitcom than high-Hollywood, but star power carries us through. Winger is radiant and charming as the driven working girl, and Hannah, eyes fixed on Redford, gliding into the frame, is a potent seductress. *Legal Eagles* is decent light entertainment, and it's director Ivan Reitman's least cartoonish work yet. With Terence Stamp and Brian Dennehy. (June 23, 1986) PG. **7, 33, 62, 88, 212, 304, 310, 321, 501, 502, 514, 517, 522, 523, 617, 642, 723, 726, 907, 916, 918, 971**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **11, 82**

THE LIBERATION OF AUSCHWITZ—(1 hr., '86) A historical documentary presenting recently unearthed archival Soviet footage of what soldiers found in January and February 1945, when they liberated the notorious Nazi concentration camp, and an interview with the only surviving cameraman from the original effort. Dir. Irmgard von zur Muhlen. **1**

LOVE SONGS—(1 hr. 47 min., '84) In French and English, Eng. subtitles. Catherine Deneuve stars as a successful French talent agent who, though married for twelve years to an American writer, falls in love with one of her clients, a young rock singer. With Christopher Lambert, Nick Mancuso, and Richard Anconina. Written and directed by Elie Chouraqui. **50**

MALCOLM—(1 hr. 30 min., '86) Three misfits in Melbourne, Australia—an emotionally immature mechanic, an ex-con, and the ex-con's girlfriend, a waitress—plan a spectacular bank heist. With Colin Friels, John Hargreaves, and Lindy Davies. Screenplay by David Parker. Dir. Nadia Tass. PG-13. **56**

A MAN AND A WOMAN: 20 YEARS LATER—(1 hr. 48 min., '86) In French, Eng. subtitles. Claude Lelouch has assembled the original cast and crew of the 1966 *A Man and a Woman,* a romance about a widow (Anouk Aimée) and a race-car driver (Jean-Louis Trintignant), to tell a new love story about the same characters twenty years later. With Richard Berry and Evelyne Bouix. Music by Francis Lai. PG. **56**

MANHUNTER—(1 hr. 59 min., '86) A psychological thriller about a serial murderer and the FBI agent who tracks him. With William Petersen, Kim Greist, Joan Allen, Brian Cox, Dennis Farina, Stephen Lang, and Tom Noonan. Screenplay by Michael Mann, based on the book *Red Dragon,* by Thomas Harris. Dir. Mann. R. **7, 33, 88, 89, 200, 206, 214, 218, 304, 316, 511, 613, 624, 710, 723, 918, 936, 940, 950, 964**

MAXIMUM OVERDRIVE—(1 hr. 37 min., '86) After a comet circles the earth, all the planet's machines—lawn mowers, chain saws, trucks—start to take on a terrifying life of their own. With Emilio Estevez, Pat Hingle, and Laura Harrington. Written and directed by Stephen King. R. **33, 211**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. They play tricks on each other, fight, lie around in beer-dimmed stupors trading insults. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Dörrie then pulls off a comic version of what Bergman did in *Persona*—the exchange of two personalities. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 56, 82, 207, 216, 316, 506, 516, 518, 531, 613, 703, 762, 808, 916, 935, 963**

MY AMERICAN COUSIN—(1 hr. 35 min., '85) In the summer of 1959, the restless twelve-year-old daughter of a small-town family in the Canadian West finds an answer to her boredom in the arrival of her handsome cousin from California. With Margaret Langrick and John Wildman. Written and directed by Sandy Wilson. PG. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 219, 700, 813**

NEXT SUMMER—(1 hr. 40 min., '85) In French, Eng. subtitles. An exploration of love and conflict among three married couples of different generations within the same family. With Fanny Ardant, Jean-Louis Trintignant, Claudia Cardinale, and Philippe Noiret. Dir. Nadine Trintignant. **40**

★ **NO SURRENDER**—(1 hr. 40 min., '85) A violent, roaring farce from Britian about the miseries and glories of political-religious passion and old age. In Liverpool on a grimy, wet New Year's Eve, two groups of elderly Irish pensioners—one Catholic, one Protestant—descend on a large, seedy club. They have been invited, it seems, as a parting shot by the thieving outgoing manager of the club, who is currently being tortured in a back room by the mobster-owner. Mike (Michael Angelis), the new manager, tries to sort things out, but the evening goes out of control. The two groups, who have been warring for over 40 years, scream at each other, pelt each other with profanities, rallying cries, songs. They are the fighting Irish—and the drinking Irish. Bitterness has become their wit, their refuge, their glory. They are a foulmouthed, violent people, yet their refusal to go quietly is almost inspiring. This is one of the rare movies that dare to make fun of old age. It can do so because the elderly there are so spitefully alive that the fun is always clean and unpitying. Featuring a great performance by the Irish theater actor Ray McAnally as an old Protestant gunrunner and terrorist who wants peace. Written by Alan Bleasdale. Dir. Peter Smith. (Aug. 11, 1986) R. **5**

NOTHING IN COMMON—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. He is on top and will remain on top. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who his mother and father are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation: a comic ode to maturity. Written by Rick Podell and Michael Preminger. Dir. Garry Marshall. With Sela Ward and Bess Armstrong. (July 28, 1986) PG-13. **20, 30, 60, 85, 201, 206, 403, 505, 507, 513, 515, 519, 532, 603, 612, 613, 624, 641, 702, 708, 754, 801, 815, 820, 905, 963**

NE CRAZY SUMMER—(1 hr. 33 min., '86) In this comedy, a young man journeys to Nantucket Island to research the love story he is required to write and illustrate for acceptance to the Rhode Island School of Design. With John Cusack, Demi Moore, Curtis Armstrong, and Bobcat Goldthwait. Written and directed by Savage Steve Holland. PG. **7, 30, 53, 68, 113, 201, 204, 206, 216, 220, 304, 308, 315, 320, 403, 504, 506, 520, 527, 529, 534, 603, 607, 609, 612, 618, 624, 632, 705, 708, 710, 723, 725, 803, 816, 822, 900, 902, 904, 922, 936, 940, 958, 963**

RAN—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **11**

A ROOM WITH A VIEW—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51, 510, 530, 640, 718, 808, 917, 937, 962**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **32, 66, 85, 108, 113, 201, 211, 214, 218, 301, 307, 323, 505, 511, 520, 521, 530, 534, 604, 606, 607, 609, 616, 618, 625, 642, 710, 720, 725, 726, 756, 816, 905, 911, 967**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals (her aim is uncanny). When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a delicacy to her line readings, a teasing lilt and tenderness, that the most legendary stars of the past might have envied. She's the best thing in this coarse, roaring comedy, the work of those juvenile jokers, Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. The chief ruthless person, Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife, and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater) who have a grudge against Sam, are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. Screenplay by Dale Launer. (July 14, 1986) R. **5, 22, 34, 61, 85, 104, 109, 113, 200, 202, 214, 218, 300, 304, 309, 310, 312, 316, 404, 505, 511, 513, 518, 519, 531, 534, 602, 607, 609, 612, 613, 617, 700, 706, 713, 722, 754, 760, 801, 818, 819, 820, 901, 905, 917, 919, 952, 963, 965, 968, 974**

SHE'S GOTTA HAVE IT—(1 hr. 24 min., '86) Reviewed in this issue. R. **82**

SINCERELY CHARLOTTE—(1 hr. 36 min., '84) In French, Eng. subtitles. Isabelle Huppert, directed by her sister, Caroline, plays Charlotte, a wicked hussy who flees the scene of a murder—the living room of her current lover—and throws herself on an old lover, Mathieu (Niels Arestrup), who has settled comfortably in a big house with a nice woman and her baby son. Helplessly, the former lover finds himself drawn into the chaos of Charlotte's life. She may have murdered someone, she's on the run, she's broke, a liar and a thief, but she excites Mathieu more than his current lady, a very responsible and loving math teacher, and he falls. There's something passive and dumb about Mathieu; he's a boob—he deserves to be taken—so we enjoy seeing Charlotte run him around. And Huppert is brazenly amusing as Charlotte. She has lost her early withdrawn quality; she's openly playing with the role and showing off her own virtuosity. A minor but entertaining film. (Aug. 11, 1986) **84**

STAND BY ME—(1 hr. 27 min., '86) Reviewed in this issue. R. **54, 531, 534, 607, 609, 722, 754, 904, 963**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. With Roland Giraud and André Dussolier. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **36, 52, 217, 303, 311, 534, 537, 607, 726, 807, 820, 922, 939, 964**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the south of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **4, New Community Cinema**

VAMP—(1 hr. 33 min., '86) Three young men hoping to join a college fraternity try to hire a stripper but end up instead with a deadly female vampire. With Grace Jones, Chris Makepeace, Sandy Baron, Robert Rusler, Dedee Pfeiffer, and Gedde Watanabe. Dir. Richard Wenk. R. **33, 211, 913,**

REVIVALS

BETRAYAL—(1 hr. 35 min., '83) Probably the most satisfying screen adaptation of a Pinter play, but the movie, like Pinter's work, is limited by his exhaustive obsession with verbal forms. Ben Kingsley is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Pinter's time scheme is ingenious—proceeding backwards from the affair's end to its passionate beginning—and the film is directed by David Jones with a feeling for the pathos of missed connections and unspoken emotions. **9**

CHRISTIANE F.—(2 hr. 4 min., '81) In German, Eng. subtitles; also dubbed version. A lurid, cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Brunkhorst), a beautiful twelve-year-old living in a high rise with her divorced mother, drifts into heroin addiction after a few visits to a disco. The movie's dominant mood is affectless despair—a fluorescent twilight in which zombielike teen junkies nuzzle each other as they drift toward death. Dir. Ulrich Edel. **9**

THE LAST LAUGH—(1 hr. 17 min., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. **8**

A LETTER TO THREE WIVES—(1 hr. 43 min., '48) Vintage Joseph L. Mankiewicz bitchery about social climbing, lust, snobbery, and betrayal in an American university town. No one writes this kind of ornate, nastily literate dialogue any more. With Kirk Douglas, Paul Douglas, Linda Darnell, Jeanne Crain, Ann Sothern, and Thelma Ritter. **8**

SOME LIKE IT HOT—(1 hr. 59 min., '59) Billy Wilder's great comedy about transvestism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. **83**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, August 13

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY—A special limited return engagement of the Royal Shakespeare Company's production of the 1839 Charles Dickens novel, adapted by David Edgar, and directed by Trevor Nunn and John Caird. Featured in the cast of 36 actors, who play over 130 characters, are Michael Siberry as Nicholas, David Delve as Mr. Squeers, John Lynch as Smike, DeNica Fairman as Kate, and John Carlisle as Ralph Nickleby. Part I is four hours in length with one intermission, Part II is four-and-a-half hours long with two intermissions. All tickets for the two parts are $100. Preview tickets (8/20 to 23) are $80. You cannot buy a ticket for just one part (and you wouldn't want to). Previews begin 8/20 prior to an 8/24 (2 p.m.) opening (plays thru 11/16 only!). **Broadhurst Theatre,** 235 West 44th Street (239-6200). All major credit cards.

RAGS—The Metropolitan Opera soprano Teresa Stratas stars in a musical with book by Joseph (*Fiddler on the Roof*) Stein, set in 1910, about a young woman who comes to America in search of safety for herself and her young son. Music is by Charles Strouse, and lyrics by Stephen Schwartz, who is supervising the production temporarily. Featured in the cast are Larry Kert, Dick Lattesa, Marcia Lewis, Judy Kuhn, Lonny Price, Josh Blake, Mordecai Lawner, and Terrence Mann; plus a 21-member ensemble, and a five-piece onstage klezmer band. Previewing now prior to an 8/17 opening. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $45; Wed. at 2, $30 to $40. **Mark Hellinger Theatre,** 51st and Broadway (757-7064). 2 hr. 40 min. All major credit cards. **IRLS**

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** at Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

42ND STREET—Dolores Gray, Barry Nelson (to be replaced 9/2 by Jamie Ross), Cathy Wydner (replaced 9/16 by Clare Leach), Jim Walton (replaced 9/23 by Lee Roy Reams), and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes, which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $45; Wed. at 2 p.m., $27.50 - $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards.● ●

HONKY TONK NIGHTS—A new musical with book by Ralph Allen and David Campbell, music by Michael Valenti, and an all-black cast who portray performers from Sampson's Music Hall in Hell's Kitchen in 1912 to the Promised Land Saloon in Harlem ten years later; directed by Ernest Flatt. Featured in the cast are Teresa Burrell, Ira Hawkins, Joe Morton, Dan Strayhorn, Reginald VelJohnson, Michael Cain, Keith Rozie, Robin Kersey, Yolanda Graves, Lacy Darryl Phillips, and Susan Beaubian. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., and all seats all times are $30. **Biltmore Theatre,** 261 West 47t Street (582-5340). 2 hr. All major credit cards.

THE HOUSE OF BLUE LEAVES—A great revival of Joh Guare's 1971 perky and hilarious comedy, directed b Jerry Zaks. Starring Jack Wallace, Swoosie Kurtz, an Christine Baranski; featured in the cast are Dann Aiello, Patricia Clarkson, Ann Talman, Ben Stille and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumor Theatre** at Lincoln Center, 150 West 65th Stre (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Litt star in Herb (*A Thousand Clowns*) Gardner's comed set in and around Central Park, focusing on the lif affirming relationship between two youthful ol timers; directed by Dan Sullivan. Featured in the ca are Mercedes Ruehl, Gregg Almquist, Richard Cour cil, Daniel Ziskie, Jane Fleiss, and Josh Pais. We thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.5 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m $27.50 to $32.50.; Thurs. at 2 p.m., $17.50 to $2 (From 9/2 Hal Linden and Ossie Davis replace Jud Hirsch and Cleavon Little, who are going on tour **Booth Theatre,** 222 West 45th Street (239-6200). hr. 15 min. All major credit cards. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunket and George S. Irving star in the revival of a 193 musical, with book and lyrics by L. Arthur Rose an Douglas Furber, music by Noel Gay, choreography b Gillian Gregory; directed by Mike Ockrent. It's abo an aristocratic girl who meets and attempts to conve a vulgar street boy into a nobleman. Featured in th cast are Jane Summerhays, Jane Connell, Nick Ullet Tim Jerome, Thomas Toner, Leo Leyden, Justi Johnston, Elizabeth Larner, and Eric Huton. Tue thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 $45; Wed. at 2 p.m., $30 to $40. **Marriott Marqu Theater,** 46th Street and Broadway (382-0100). A major credit cards.

MUMMENSCHANZ—A concoction of magic and mi has come uptown from its successful run at an O Broadway theater. Andres Bossard, Floriana Frasset and Bernie Schurch created this pantomime show a peopled it with an entire company of geometric a abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., S at 2 p.m., Sun. at 3 p.m., $20 and $30. **Helen Hay Theatre,** 240 West 44th Street (944-9450). All maj credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holme musical (suggested by Charles Dickens's unfinish novel) lets the audience complete what Dickens w unable to do; directed by Wilford Leach. With Don Murphy, Loretta Swit, George Rose, Patti Cohenou and Howard McGillin. The indoor version proves frisky as the Central Park original, and the Victori music-hall atmosphere is even more persuasive in red-plush setting. Mon. thru Sat. at 8 p.m., Wed. a Sat. at 2 p.m. All performances except for those Wed. at 2 p.m. ($25 and $35) are $35 and $45. $ tickets for the last row of the balcony are on sale t day of the performance. Get there early. **Imperi Theatre,** 249 West 45th Street (239-6200). 2 hr. min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised Kenneth Tynan. Among the authors, playwrights, a composers who have contributed material are Jul Feiffer, John Lennon, Leonard Melfi, Robert Bento Dan Greenburg, Leonore Kandel, Sam Shepard, a Sherman Yellen. The imaginative choreography is Margo Sappington, and the direction by Jacques Lev Featured in the cast are Deborah Robertson, Micha Clarke, Jodi Johnson, Charles Klausmeyer, Dav Heisey, Cheryl Hartley, and Vivian Paxton. Mo thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edis**

Theatre, 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

HE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

OCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

ONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! They are: Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

WEET CHARITY—Debbie Allen stars in a snappy and gratifying Tony Award–winning revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse, who conceived, directed, and choreographed the original 1966 production. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Carie Nygren, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** at the corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

NGRY HOUSEWIVES—Musical with book & lyrics by Anna Marie Collins & music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk-rock band; directed by Mitchell Maxwell. Previews start 8/26 prior to a 9/7 opening. Tues. thru Thurs. at 8, $15–$26.50; Fri. at 8, Sun. at 3 & 7, $15–$28.50; Sat. at 7 & 10, $15–$29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

HE DIXIE DEWDROP—A country musical based on the life of Uncle Dave Macon, the first star of the Grand Ole Opry; written by R. Santinelli and Patreick Sky, and directed by Aron Tager, the work features sixteen of Uncle Dave's pure country bluegrass tunes. Featured in the cast are Ralph P. Martin and Gilles Malkine. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; from 8/15. **INTAR Stage Two,** 508 West 53rd Street (279-4200).

HE DRUNKARD—William H. Smith's melodrama from the mid-1800s, with music added by the Light Opera of Manhattan. Wed. at 2 p.m., Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3:30 p.m.; $12 thru $20; thru 8/24. **Cherry Lane Theatre,** 48 Commerce Street (989-2020).

HE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest, that it was rescheduled to last for another 27 years (or so). Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

TTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse** of the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter spending a night with a mortal woman. Featured in the cast are Martin Vidnovic, and Peggy Hewett. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party that turns into a comedy of errors; directed by John Tillinger. Featured in the talented cast are Marilyn Cooper, George Guidall, John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $25. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

A RAISIN IN THE SUN—A revival of Lorraine Hansberry's 1959 award-winning play that confronts the American Dream through a family's struggle to survive in the Southside Chicago of the early 1950s; directed by Harold Scott. Featured in the cast are Olivia Cole, Vondie Curtis-Hall, James Pickins, Starletta DuPois, and John Fiedler. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Severn Darden, Maggie Roswell, Paul Dooley, Bruce Jarchow, Garry Goodrow, Mina Kolb, and Gerrit Graham. Tues. thru Thurs. at 8 p.m., Fri. at 8:30 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on material from Morley Torgov's book, *A Good Place to Come From.* Featured in the cast: Danny Gerard, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues. thru Fri. at 8:15 p.m., Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THEATER COMPANIES

FESTIVAL LATINO—Part two, 8/13 thru 17: *Jazzmines, with Ana Maria Steckelman, noted Argentine dancer/* choreographer, on stage with a twelve-member company presenting a comic tango-ballet; with music conducted by Osvaldo Requena. Part three, 8/20 thru 24: *Cumbre Flamenca,* sponsored by Spain's Ministry of Culture, is a flamenco group evolved out of gypsy tradition and acclaimed a national treasure. Featured are Manolete, La Tati, Carmen Cortes, Cristobal Reyes, and La Tolea. FREE, and one ticket per person is issued beginning at 6:15 p.m. the day of the performance. Tues. thru Sun. at 8 p.m. **Delacorte Theatre,** Central Park (861-7277). Enter at Central Park West and 81st from the West Side; at Fifth Avenue and

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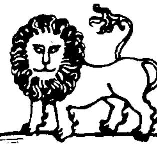

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FESTIVAL LATINO—Part II, see above. The festival will perform 8/11 thru 31 on all stages of the Public Theater. Stage productions are $12 and films are $5. **Public Theatre,** 425 Lafayette Street (598-7150).

APPLE CORPS THEATRE COMPANY—Seventh Annual Mystery Festival (Part II): Agatha Christie's *Rule of Three,* consisting of *The Patient, The Rats,* and *Afternoon at the Seaside;* directed by John Raymond. Featured in the casts are Keith Williams, Lois Raebeck, Allan Stevens, Judith Scarpone, Earle Edgerton, Sean O'Sullivan, Rica Martens, Richard Voigts, and Janet Kingsley. Fri. and Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 to $15; thru 8/17. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT—A musical comedy improvisational revue. Fri. & Sat. at 8:30 & 10:30; $10–$12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits, plus material suggested by the audience. *From Left Field,* by Joan Harvey. Fri. & Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

MUMBO JUMBO THEATER COMPANY—Revival of Adrienne Kennedy's 1963 Obie Award–winning *Funnyhouse of a Negro.* Also, *Two Women With X's in Their Name,* an original improvisational comedy, written and performed by Christopher Moore and Eric Ronis, offers a satirical look at the world of show business. Wed. at 8 p.m., Fri. at 11 p.m., Sat. at 2 and 11 p.m.; 8/13 through 30; $6. **Chelsea Center for the Arts,** 436 West 18th Street (645-9139).

MEAT AND POTATOES COMPANY—William Fairchild's mystery-thriller, *The Sound of Murder,* tells of a rich and eccentric author of children's books (he *hates* children) whose egotism and selfishness drive his wife into the arms of a lover; directed by Charles Pekunka. Featured in the cast are Vernon Morris, Carol Bradley, and Cliff Weissman. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 8/24. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author, and featuring Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thurs. thru Sun. at 8; $7; from 8/14. **Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical and popular Cuban zarzuelas; directed by Rene Buch; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru Sept. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright/director/star Charles Ludlam's masterpiece of suspense. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun at 8 p.m. exc. Sat. when it's at 7 and 10 p.m.; $15 to $18. **Ridiculous Theatrical Company Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Roma Greth's *Upon One Mean and Wicked Night,* directed by Robert Winston. An American couple searching for their roots lease a house in the English countryside. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. **Royal Court Repertory Theatre,** 301 West 55th Street (997-9582),

SHAKESPEARE ON TOUR—Joseph Papp presents *As You Like It* and *Romeo and Juliet,* directed by Estelle Parsons, on tour throughout the five boroughs of New York City. Both New York Shakespeare Festival productions are performing in repertory, at 6 p.m. (except 8/28 thru 31 in Prospect Park, when it's at 8 p.m.) Free, through 9/1. For information as to dates and places, phone 598-7193.

WATERY STAR THEATRE—*The Taming of the Shrew,* one of Shakespeare's liveliest and funniest comedies, with Charles Shaw Robinson as Petruchio, Jean Hackett as Kate, and Clement Fowler, Ralph Farnsworth, and Brendan Conway in other featured roles; directed by Philip R. Bratnober; plus a live orchestra. Now thru 8/24 and 9/3 thru 7; Wed. thru Sun. at 8 p.m.; FREE; first come, first served. **Rotunda Pavilion,** in Riverside Park, at the 79th Street Marina at the Hudson River (316-9416).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE DOCTOR IN SPITE OF HIMSELF—*Le Médecin Malgr Lui* by Molière; directed by James Manos. It's a burlesque about a buffoon, his vindictive wife, and a pai of young lovers thwarted by parental authority. Fri and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 10/5. **Westside Repertory Theatre,** 252 West 81s Street (874-7290).

A THEATRE HISTORY—Sam Johnson's satire is set in a TV studio during the taping of a documentary exploring theatre styles throughout history; directed by Anthony Di Pietro; music by Brian Lohmann and the author. Featured in the cast are John David Westfall Neal Bishop, Guy Waid, Francesca Casale, Kevin Nagle, Frank Deal, Abby Gibson, Robert Bowen, Dana Hickox, Melinda MacDonough, Kevin Dwyer, Judy Malloy, Dayton Callie, and Julia Karlson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; 8/12 thru 23; $6. **The Little Theatre at the Lamb's,** 130 West 44th Stree (575-0300).

THE LORD'S WILL—Oscar Grant's play, based on true life experiences, tells of one woman's courage in dealing with her own battle with alcoholism; directed by the author. Featured in the cast are BeGeena Ashley Charnele Dozier Brown, Egans Johnson, Albert Michael Goudy, and Farron A. Leavy. Sun. thru Wed. a 7:30; thru 8/20; $10. **18th Street Playhouse,** 145 West 18th Street (718-699-0178).

ONE-ACTERS—Sherry North's *Afternoon in the Park;* Bil Elverman's *Watercress* and *After the Party.* 8/20 thru 23 at 8 p.m.; $4. **Hartley House Theatre,** 413 Wes 46th Street (489-9257).

RABBIT STEW—Ann Harson's comedy about an irascible reprobate who turns his family and friends into nervous wrecks after he dies and gets three wishes to change his life-style. Wed. thru Sat. at 8 p.m.; $5; thru 8/23. **Italian-American Repertory Theater,** a Our Lady of Pompeii Church, Bleecker and Carmine Streets (989-8303).

SECRET LOVE—Three plays by Robert Perring that dea with gay relationships: *Best Man, Guest Room,* and *Reunion.* Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m. thru 8/24; $8. **18th Street Playhouse,** 145 Wes 18th Street (695-2484).

SHOTS AT FATE—Steven Braunstein's whodunit. Featured in the cast are Liliana Komorowska, David Staller, and Donna Snow. Mon. thru Sat. at 8 p.m.; $8 thru 8/28. **Judith Anderson Theatre,** 422 Wes 42nd Street (2794200).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs thru Sat. at 8 p.m.; $5. **Dramati Personae Theatre,** 25 East 4th Street (673-4382).

UNNATURAL ACTS—Roger Karshner's one-act comedy examines death, table manners, and getting a job; followed by Jack Heifner's one-act comedy *Pollster.* Sun at 5 p.m, Mon. at 7 p.m., Thurs. and Fri. at 9:30 p.m $6.50; thru 8/15. **13th Street Theatre,** 50 Wes 13th Street (877-7846).

VARIATIONS—Nomi Rubel's play about a runaway hiding in an Eighth Avenue hotel, protected by a prostitute and an eccentric duo. Featured in the cast ar Donna Elliott, Ben Sweetwood, Robert E. Miller, and Gerianne M. Smith. 8/13 thru 15 at 8 p.m., 8/16 a 5:30 and 8:30 p.m., 8/17 at 2:30 p.m.; $8. **New Theatre Arts Company Theatre,** 125 West 22n Street (874-6297).

THE WOMEN HERE ARE NO DIFFERENT—Nancy Beckett's drama concerning seven women in a shelter fo battered women who sort out their pain, and in th process, come alive; directed by Jenny O'Hara. Tues thru Sun. at 7 p.m.; $8; thru 9/31. The play runs i repertory with Israel Horovitz's *Line.* Phone theate for specifics. **13th Street Theater,** 50 West 13t Street (675-6677).

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ART
EXHIBITIONS

GALLERIES

Please check with galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

57th Street Area

SOON HEE AHN—Recent tapestries, thru 8/28. Korea, 460 Park, 6th floor (759-9552).

ROBIN HILL/HANNAH VILLIGER—Sculpture/Photographs. Thru 8/27. Zabriskie, 724 Fifth (418-0800). Mon.–Fri. 10–5:30.

ROBERT ISRAEL—Drawings of costumes and stage sets for "Vienna: Lusthaus," by Martha Clarke, and for the Seattle Opera's production of "The Ring Cycle" by Wagner, thru 8/30. Protetch, 37 W. 57th (838-7436).

ALICE TRUMBULL MASON/JOHN MCLAUGHLIN—Abstract paintings from the '50s and '60s by both, thru 8/31. Washburn, 42 E. 57th (753-0546).

HIDETAKA OHNO—Abstract paintings and lithographs, thru 9/30. Urban Art Research, 500 Park (593-3306).

CAROL SMITH—Pastel drawings of animals from Noah's ark, thru 9/12. Felicie, 141 E. 56th (752-7567).

East Village

YUKIMURA S. KONISHI—Oil paintings and collages, thru 8/16. Humphrey, 242 E. 5th (529-0692).

SoHo and TriBeCa

VALENTINA DUBASKY—Works on paper, 8/19–29. Oscarsson Siegeltuch, 568 Broadway (431-3550).

SNAP WYATT—Circus canvases made for Riverview Amusement Park in Chicago in the 1950's, thru 8/30. Kind, 136 Greene (925-1200).

Other

RUTH ABRAMS/ROSALYN DREXLER—Paintings from 1940–1985/Paintings from the 60s with images from popular culture. Thru 8/28. Grey Gallery, 33 Washington Place (598-7603).

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

GABY HOFFMANN—Abstract paintings with figurative elements, thru 9/19. Marymount Manhattan College, 221 E. 71st (517-0400).

ELI JACOBI—Linoleum block prints, from 1935–1951, thru 8/17. Ryan, 452 Columbus (799-2304).

VERED LIEB/ANTHONY BOWMAN—Monoprints/Selected sculptural ceramic animal vessels. Thru 8/18. De Bruce Country Inn, R.D. 1, De Bruce, N.Y. (914-439-3900).

SUSAN SCHWALB—Large-scale silverpoint drawings, thru 10/31. St. Peter's Church, Lexington at 54th (935-2200).

KAREN SHAW—Paintings in the shapes of American states, thru 9/28. City University Graduate Center Mall, 33 W. 42nd (790-4331).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, other; thru 9/12.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

GRAHAM MODERN—1014 Madison (535-5767). Diptychs, triptychs, and polyptychs, by Anuszkiewicz, Crile, Ferguson, Kriesberg, Santlofer, Thorne, others; thru 8/22.

HOFFELD—1020 Madison (734-5505). Works by Artschwager, de Kooning, Dine, Dove, Graham, Morley, Rothenberg, Samaras, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

MCCARRON—1014 Madison (772-1181). Early 20th-century prints of New York City by Bishop, Landeck, Lewis, Mielatz, Pennell, Smith, others; thru 9/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). "Nature Viva: Animals and Birds From Palazzo Pitti"—a collection of 43 animal portraits; thru 9/7.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, de Kooning, Gorky, Smith, others; thru 8/29.

YORK—21 E. 65th (772-9155). "An American Gallery," with paintings by Chase, Francis, Heade, O'Keeffe, Shinn, others; thru 9/20.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Paintings by Clemente, Gompertz, Moskowitz, Sultan, True, others; thru 8/31.

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

DEUTSCH—20 W. 57th (765-4722). Works by Ajay, Aptekar, Borgatta, Kelley, Schultz, others; thru 8/29.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FRUMKIN—50 W. 57th (757-6655). "Eccentric Drawings and Works on Paper" by Amat, Azaceta, Beal, Beckmann, Brown, McGarrell, Saul, Wiley, others; thru 8/15.

GOODMAN—41 E. 57th (593-3737). Works by Botero, Calder, Dubuffet, Matisse, Moore, Picasso, others; thru 8/15.

LEVER/MEYERSON—16 W. 57th (977-9444). Works on paper by Dine, Johns, Miro, Stella, others; thru 8/31.

MERRIN—724 Fifth (757-2884). "The Animal Image in Ancient Art," thru 8/29.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

East Village

BROMM—90 W. Broadway (732-6196). "On the Edge," with works by Bidlo, Bolt, Condo, Graupe-Pillard, Mentor, Pinto, Prol, Wojnarowicz; thru 8/31.

DONAHUE—520 E. 11th (477-3442). Summer invitational, with works by Cyphers, Hamel, Liz*Val, Prol, Vogel; thru 8/17.

ON THE WALL—328 E. 11th (460-0963). Works by Harvin, Landis, Martin, Miller, Paul; thru 8/31.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; thru 8/31.

Z—328 E. 11th (473-0009). Works by Burleson, Cole, Malik, Taccani, Villagran, others; thru 9/14.

SoHo and TriBeCa

BOUCKAERT—100 Hudson (925-6239). Sculpture and paintings by Brown, Holup, Sofer, Zansky; thru 8/31.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

COOPER—155 Wooster (674-0766). Changing group show of gallery artists, including Andre, Bartlett, Benglis, Borofsky, Grosvenor, Judd, Murray, Winsor, others; thru 8/31.

ESMAN—70 Greene (219-3044). Works by Allen, Colo, DePalma, Hafftka, Heeks, D'Hollosy, Rutledge, Vital, Winters; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show, with works by Brady, Buchwald, Deem, Ferrer, Plagens, Sullivan, Wofford, others; thru 9/2.

INGBER—415 W. Broadway (226-2591). Works by gallery artists; thru 8/31.

LITTLEJOHN-SMITH—133 Greene (420-6090). "Dog Days of August," with works by Bates, Davis, Gianakos, Lawson, others; thru 8/18.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wizon; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Sculptures that honor the Statue of Liberty, by Arman, Birillo, Sherrill; thru 8/30.

SCHREIBER/CUTLER—171 Spring (925-1441). Paintings, works on paper, and sculpture by Kisch, Ox, Sinclair, Smith, Sullivan; thru 8/15.

SHAPOLSKY—99 Spring (334-8172). Summer show, with works by Calcagno, Cruz, Falkenstein, Hultberg, others; thru 9/6.

THREE CONTINENTS—131 Spring (484-2535). Works by Christoforou, Lindstrom, Segui, others; thru 8/31.

Other

ARSENAL—Fifth at 64th, in Central Park (360 3413). "Discoveries: An Exhibition of the City's Uncelebrated Older Artists," 8/18–29.

CITY—2 Columbus Circle (974-1150). "Beijing/New York"—paintings by young Chinese artists; thru 8/30.

CORK—Avery Fisher Hall, Lincoln Center, 65th & Broadway. Works by The Abingdon Square Painters; 8/14–26.

INTERNATIONAL 52—150 E. 52nd (581-3644). Works by 12 Japanese artists living in the U.S., Europe, and South America; thru 9/7.

HOFSTRA—Hempstead, N.Y. (516-560-6818). "The Mountain Retreat: Landscape in Modern Chinese Painting," thru 8/22.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

PHILLIPS—406 E. 79th (570-4830). Contemporary Japanese prints from the Tolman Collection; thru 8/24.

ART

SNUG HARBOR—1000 Richmond Terrace, Staten I. (718-448-2500). "Eminent Immigrants," with works by Ben-Haim, Christo, Costa, Jagger, Ladda, Levine, Mendieta, Okamura, Scanga, others; thru 8/31.

VENEZUELA—7 E. 51st (826-1680). Works by 14 Venezuelan artists residing in the United States; thru 8/20.

PHOTOGRAPHY

BMW GALLERY—320 Park (777-1590). "Seven Decades of Style in Photography," with photographs by Avedon, Brassai, Horst, Hurrell, Kertesz, Penn, others; thru 9/30.

TOM BRAZIL—Photographs of choreographers and performers from DTW's 1985-86 season, thru 8/31. DTW, 219 W. 19th (880-7294).

BURDEN—20 E. 23rd (475-8790). Color photographs by four South American photographers, including Branco, Estevez, Martinez, Pappalardo; thru 8/30.

BENEDICT J. FERNANDEZ—A collection of photographs taken at several U.S. immigration detention centers; thru 8/15. Parsons, 66 Fifth (741-5667).

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri. 11–6, Sat. 12–5. Ralph Steiner: Seven Decades; thru 8/23. $1 admission.

I.C.P.—1130 Fifth (860-1777). "Todd Webb: Photographs of New York and Paris, 1945-1960;" "Light on America: Photographs by Jay Maisel;" thru 8/31.

LIGHT—724 Fifth (582-6552). Sports photographs by Dow, Fink, Muybridge, Pittu, Shore, Wegman, Winogrand; thru 8/31.

JOHN MARGOLIES—Photographs of resorts, from Bar Harbor to Key West, thru 8/15. Wolf, 30 W. 57th (586-8432).

WENDELL MCRAE—Photographs of New York in the 30s, thru 8/22. Witkin, 415 W. Broadway (925-5510).

PUCHONG—36 Third Ave. (982-1811). Color photographs by Hernon, Kotsopriftis, Skylar Lark; thru 9/17.

PUCHONG—36a Third Ave. (982-1811). Color photographs by Chongvanich, Dodge, Steele; thru 8/13.

ELIZABETH WINTER—Underwater photographs in black and white; 8/19–9/15. 20/20, 20 W. 20th (675-2020).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 8/15–16 at 10: Kestutis Nakas's "Crime of Ages." 8/15–17 at 9: Toby MacLennan's performance/film, "How Much Far is There?" $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; thru 9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . .Curator's Choise II; thru 8/31 . . .Mervin Honig; thru 8/28.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Liberty: Photographs by Ruffin Cooper; thru 9/8 . . . Curator's Choice: Plein-Air Pleasures; thru 9/8. . . Joel-Peter Witkin: Forty Photographs; thru 9/22 . . . .. Hokusai and his Contemporaries; thru 8/15 . . . Celebration Textiles: Faces and Places; thru 12/1.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50. . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12--5, $3; seniors and students $1:50, free Tues. after 5 . . . Embroidered Ship Portraits; thru 9/7 . . . Hollywood: Legend and Reality; thru 10/12 . . . Newcomb Pottery: An Enterprise for Southern Women; 8/19–10/19.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Museum Collects: Selections from the Collection including Paintings, Sculptures and Works of Decorative Art; thru Sept.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . .Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21 . . . Jan Groth; thru 9/1 . . . The Expressive Figure from Rousseau to Bacon: European Art in the Museum Collection; thru 9/1 . . . Homage to Louise Nevelson: A Selection of Sculpture and Collages; thru 9/1.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2:50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7 . . . Historic Flutes from Private Collections; thru 8/24 . . . Bamana: Sculpture from West Africa; 8/19–3/1/87. **The Cloisters,** Fort Tryon Park (923-3700). Tues.--Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation . . . Closed thru 9/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . .The Vision of Ernie Kovacs; thru 9/4 . . .Rocky and Bullwinkle and Friends: A Tribute to Jay Ward; thru 9/18 . . . The Unseen Star Trek Pilot "The Cage;" thru 9/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Illusion: Between Life and Art; thru 9/14 . . . Four New York Holographers; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Jasper Johns: A Print Retrospective; thru 8/19 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 9/7 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . Natura Viva: Animals and Birds from Palazzo Pitti; thru 9/7. . .Selections from the School of Fine Arts Life Drawing Class: 1907–1941; thru 9/14.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2 children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24 . . Treasures of Botanical Illustration; thru 10/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13 . . . Liberty: The French-American Statue in Art and History; thru 8/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20 . . . Recalling Louis Gruenberg thru 8/30 . . .Fonics: New Shapes for Stringed Instruments; thru 8/13 . . . History of the Paris Opera Ballet; thru 9/27.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Take 1/New York on Film; thru 8/31 . . . Burris Jenkins, Jr.: Illustrations from the 1930s to the 1960s; thru 9/7 . . . Paintings and Drawings by Tom Kenny; thru 8/24.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. . . On Freedom: The Art of Photojournalism; thru 9/28. . . From the Studio: Artists in Residence 1985–86, De Lawrence-Maine and Kerr Marshall; thru 9/28 . . .The Stone Churches of Ethiopia; thru 9/28.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110) Wed.–Sun. 1–5. $1, students and seniors 50¢. Fol Art from the Carpathian Mountain and Ukrainia Festive Folk Costumes.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century America Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Shaker Design; thru 8/31 . . . Jame Rosenquist: Paintings 1961–1985; thru 9/21 . . . Mechanical Illusions by Robert Cumming; thru 10/1 **Whitney Museum at Philip Morris,** 42nd at Par (878-2550). The Changing Likeness: Twentiet Century Portrait Drawings; thru 9/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000 Next sale 9/9. **East,** 219 E. 67th St. (606-0400). Ne sale 9/9.

DOYLE—175 E. 87th St. (427-2730). Next sale 8/20 10: 14th Annual End-of-Summer Sale. On view fro 8/16.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 9/1

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Ne sale 9/9.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, August 13

MOSTLY MOZART—Festival Orchestra, Sergiu Comissiona conductor; pianist Horacio Gutierrez, cellist Ralph Kirshbaum. Overture to Haydn's *L'anima del filosofo, ossia Orfeo ed Euridice*; Mozart's Piano Concerto No. 19; Haydn's Cello Concerto in C; Mozart's Symphony No. 38, "Prague." Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Mr. Gutierrez, Mr. Kirshbaum.

T. PELIKAN, with a string quintet. CUNY Graduate Center Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

KATHLEEN MCDONALD, flutist/**PASQUALE BIANCULLI,** guitarist. Fderal Hall, 26 Wall St., at 12:30. Free.

RICHARD FRANK—Country-western music. World Trade Center, Fountain Plaza, at 12:15. Free.

CALLE STRADA STRASSE—McDonald Park, Queens Blvd., Yellowstone Blvd. and 70th Rd., at 1. Free.

BALALAIKA SYMPHONY ORCHESTRA, Alexander Kutin conductor. Seaside Park, Asser Levy Bandshell, near Ocean Pkwy. and Seabreeze Ave., Brighton Beach, Brooklyn, at 7. Free.

SEUFFERT BAND, George F. Seuffert conducting. Breezy Point, Rockaway, Queens, at 7:30. Free.

ARTHUR MILLER ENSEMBLE—"Jazz: A View of New York—New York Jazz Swings: Sounds From the Big-Band Era." Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park (718-592-9700), at 6:30. Free with admssion: $1; under 12, 50 cents.

MAX GOLDBERG—Bronx Park East and Waring, at 7:30. Free.

SHELLEY GORDON—Loreto Park, Bronx, at 7:30. Free.

RAY RAPETTI—Co-op City No. 1, Bronx, at 7:30. Free.

PEGGY LAWRENCE—Henry Hudson Memorial Park, Bronx, at 7:30. Free.

CHARANGA CALE—Children's Park, Bronx, at 7:30. Free.

SUMMER CHAMBER MUSIC FESTIVAL—L.I.U.'s C.W. Post campus, Hillwood Commons Lecture Hall, Greenvale, L.I. (516-299-2474), at 8. $4.

THE TEMPTATIONS/THE FOUR TOPS—"T.N.T." Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.

THE GREAT SOUTH DIXIELAND JAZZ BAND, led by trumpeter Mike Carubia. Picnic Pops, at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7 (rain date 8/14). $4, seniors $2.50, ages 6–12 $1.

NORTH SHORE WOODWIND QUARTET, with pianist Jean Vandersall. Music by Mozart, Sullivan, Kern, Mancini, others. Heckscher Park, Huntington, L.I., at 8:30. Free.

Thursday, August 14

MOSTLY MOZART—Mozart's *La finta giardiniera*, Gerard Schwarz conductor; Margaret Chalker, Kaaren Erickson, Cheryl Parrish, Della Jones, Michael Myers, Rockwell Blake, Thomas Hampson. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Pianist John Bayless plays improvisations on Mozart operas.

ALEXA STILL, flutist/**ALFRED RIZZO,** pianist. Bach, Messiaen, Mozart, Debussy, Frank Martin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LINCOLN CENTER OUT-OF-DOORS—Damrosch Park at 8:15: Jay McShann and the Jay McShann Quartet; jazz. Free. See also Children, page 88.

JACK WALRATH JAZZ BAND—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

TONY SOTOS, with a six-piece group. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

MARTY HOLMES—A "small big band." Steps of City Hall, between Park Row and Broadway, at noon. Free.

JOHN LEHMAN-HAUPT—Flameno and classical guitar. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—George Marriner Maull conducts open readings of Bach's Cantata 34, Mozart's *Coronation* Mass; Stravinsky's *Symphony of Psalms.* CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of scores.

BARGEMUSIC—Pianist Daniel Blumenthal, violinist Esther Glazer, cellist Ronald Thomas. Martinu's Duo for Violin and Cello; Mozart's Piano Trio in C, K. 548; Schubert's Piano Trio in B-flat, Op. 99, D. 898. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

SEUFFERT BAND, George F. Seuffert conductor. Beach 116th St., Rockaway, Queens, at 7:30. Free.

PERCY FRANCE QUARTET—Jazz Interaction. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

ROSEWOOD WOODWIND QUINTET—Gilbert and Sullivan, Sousa, Broadway music, classical works. All Saints Church garden, 43-12 46th St., north of Queens Blvd., at 7. Free.

SHIHIB LEROY NELSON JAZZ ENSEMBLE/SWEETS 'N' LOW, a women's barbershop quartet. Owl's Head Park, near 68th St. entrance at Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

CRYSTAL IMAGE—Swing and pop standards by a six-piece band. Also A Baker's Half Dozen Dance Co. Marine Park, entrance at Marine Pkwy. and Fillmore Ave., Brooklyn, at 7:30. Free.

NEW YORK SALSA STARS—Joyce Kilmer Park, Bronx, at 7:30. Free.

LENNY CHERRY—Co-op City No. 5, Bronx, at 7:30. Free.

THE TEMPTATIONS/THE FOUR TOPS—See 8/13.

THE BEACH BOYS—Jones Beach Theater, Wantagh, L.I. (516-222-1000), at 8. $17.50.

RICHIE IACONA TRIO—Jazz. Lindenhurst Memorial Library, Lindenhurst, L.I., at 7:30. Free.

Friday, August 15

MOSTLY MOZART—Festival Orchestra, Sergiu Comissiona conductor; pianist Bella Davidovich, hornist Paul Ingraham. Symphony No. 38, "Prague," and Horn Concerto No. 4; Beethoven's Piano Concerto No. 1. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Bella Davidovich.

PSYCHEDELIC FURS—Music on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

HOLLY NEAR/RONNIE GILBERT—New York Summer Festival Concert. Town Hall at 8. $12, $15.

LINCOLN CENTER OUT-OF-DOORS—At 12:15, North Plaza, Midday Jazz by Crossing Point. At 6:15, North Plaza, the Mendelssohn String Quartet; music of Mozart and Mendelssohn. Free. See also Dance, below.

STEVE SACKS QUARTET—Brazilian jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SUMMERGARDEN 1986—Beryl Diamond's Orion Music, with turn-of-the-century Viennese cafe music. Museum of Modern Art Sculpture Garden, 14 W. 54th St., 6–10 p.m. Free.

JONATHAN PERL, singer-songwriter-pianist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

MIKATA—Afro-Brazilian music. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Rain date 8/16 at 3. Free, with $1 contribution asked.

SUMMER SYMPHONY, JoAnn Falletta conductor; clarinetist Robert Alemany. Overture to Rossini's *William Tell*; Weber's Clarinet Concerto No. 2; excerpts from Bizet's *Carmen*; Borodin's *Polovetsian Dances.* Rathaus Hall, Queens College, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Pianist Garrick Ohlsson. Works by Debussy and Brahms. Spanish Courtyard at 9. $17.50.

THE TEMPTATIONS/THE FOUR TOPS—See 8/13. Tonight at 7 and 10:30.

ALL THAT JAZZ—Dick Hyman and the Perfect Jazz Repertory Quintet. Gershwin program. Guild Hall, East Hampton, L.I. (516-324-0806), at 9. $18.

SUMMER CHAMBER MUSIC FESTIVAL—Festival Chamber Orchestra, Charles Barker conductor. L.I.U.'s C.W. Post Campus, Tilles Center, Greenvale, L.I. (516-299-2474), at 8. $4.

Saturday, August 16

MOSTLY MOZART—See 8/14.

BUNNY WAILER, in "Reggae Consciousness." Madison Square Garden at 8. $20–$30.

LUIS E. MEJIA GODOY AND MANCOTAL/JOHNNY COLON AND HIS BAND—A Casa Nicaragua concert, at P.S. 111, 440 W. 53rd St. (769-4293), at 8. $10, $25.

BEE BOPP AND DOO WOPP—Jazz, oldies, dance, Latin music. A Harlem Week concert, at Adam Clayton Powell Jr. State Building Plaza, 125th St. and ACP Jr. Blvd. (Seventh Ave.), 4–10. Free.

KIM HAAN, oboist, with French-hornist Karel DiBello, soprano Rebecca Hayes, pianist Beth Sussman, others. Bach, Poulenc, Schubert, Saint-Saens, Jack Gottlieb. Lincoln Center Library at 2:30. Free.

PAUL BUTTERFIELD AND SPECIAL FRIENDS—Urban blues. Summerpier, South Street Seaport Museum, East River at Fulton St., at 9. Free.

LINCOLN CENTER OUT-OF-DOORS—Damrosch Park at 8:15, Rejoice, an inspirational pop/Afro-Caribbean vocal ensemble. Free. See also Dance below, and Other Events and Children, page 88.

ANDORF CHOIR—45 singers from Austria, performing folk music in costume. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 2. Free.

SUMMERGARDEN 1986—See 8/15.

JORGE ANDERS BAND—Big-band jazz. Central Park's SummerStage, the Bandshell on the Mall, mid-Park at 72nd St., at 3. Free.

SALLY SLADE WARNER, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

PE DE BOI AND THE DRUMMERS AND DANCERS OF ROOTS OF BRAZIL—Afro-Brazilian music. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 8/17 at 3). $1 donation asked.

MCLAIN FAMILY BAND—Bluegrass music. Snug Harbor South Meadow, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $7.50, $6 in advance.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). New York Chamber Soloists; violinist Hamao Fujiwara, French-hornist Sharon Moe. Mozart's Divertimento, K. 252; Violin Concerto in D, K. 218; Horn Concerto No. 3, K. 447; Handel's *Water Music*. Venetian Theater at 8:30. $10–$25.

FRIENDS OF THE ARTS SUMMER FESTIVAL—The Orchestra of St. Luke's, Michal Feldman conductor; soprano Debra Vanderlinde, tenor Ronald Naldi. "An Evening in Vienna." Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $15, lawn $7.50, promenade tables $25.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). Peter, Paul, and Mary. At 8. $15, $18.50.

LONG ISLAND PHILHARMONIC, Christopher Keene conductor. Beethoven's "Egmont" Overture; Strauss's *Till Eulenspiegel's Merry Pranks*; Offenbach's *Gaite Parisienne*. Heckscher Park, Huntington, L.I., at 8:30. Rain site, Huntington High School. Free.

BRIDGEHAMPTON CHAMBER MUSIC—Ani and Ida Kavafian, Marya Martin, Andre-Michel Schub, Fred Sherry, Toby Hoffman, Emily Mitchell, Rosalind Rees are among the performers. Haydn, Villa-Lobos, Schubert, Brahms. Presbyterian Church, Bridgehampton, L.I. (516-537-3507), at 8. Minimum donation, $10.

GEORGE BENSON, singer-guitarist. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 7 and 10:30. $20.

PSYCHEDELIC FURS—Jones Beach Theater, Wantagh, L.I. (516-222-1000), at 8. $14.75.

COUNT BASIE ORCHESTRA, Frank Foster conductor. Heckscher State Park, Islip, L.I., at 8. Free.

WIND SYMPHONY, from the Hudson Valley Philharmonic. Boscobel Restoration, Garrison-on-Hudson, N.Y. (914-265-3638), at 6:30. Rain date 8/17. Picnicking from 6. $7.50, children to 14 $4.

TONY BENNETT, with a 32-piece orchestra. Bald Hill Cultural Center, Brookhaven, L.I. (516-822-7337), at 8. $20, $50; $15 for lawn seating. Benefit for Ronald McDonald House.

Sunday, August 17

RIVERSIDE JAZZ SERIES—David Amram Quintet. Riverside Park Rotunda at 79th St., at 4. Free.

LINCOLN CENTER OUT-OF-DOORS—Fountain Plaza at 2: The Everyman Youth Theater of Washington, D.C.; students from the Duke Ellington School of Performing Arts, with original music and choreography performed street-theater style. Free. See also Dance, below, and Other Events and Children, page 88.

SALLY SLADE WARNER, carillonneur. Riverside Church, the Drive at 122nd St., at 10:35 a.m., 12:15, and 3.

BRONX ARTS ENSEMBLE, John Hamell conductor. Mozart's *Serenata Notturna*, K. 239; Barber's Serenade; Tchaikovsky's Serenade for Strings in C, Op. 48. Rockwood Drive Circle, Van Cortlandt Park, Bronx, at 2 (rain site, Church of the Mediator, Kingsbridge Ave. and W. 231st St.). The same program at 4, at Keating Hall, Bronx Rose Hill Fordham campus at Southern Blvd. Both free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 8/14. Today at 4.

METROPOLITAN PHILHARMONIC ORCHESTRA—New York Summer Festival. Roy Wilkins Park, 119th Ave. and Merrick Blvd., Jamaica, Queens, at 4. Free.

NEW YORK SAMBA BAND/MARIO TOLEDO AND THE CHOROS OF BRAZIL—Afro-Brazilian music. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain date, 8/18 at 8). $1 donation asked.

BEATLEMAGIC, with six performers in music of the '60s/**STRING OF PEARLS,** a women's trio in a nostalgic mood. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free. Take a chair.

POWELL QUARTET, a flute foursome. Kings Plaza Mall, Ave. U near Flatbush Ave., Brooklyn, at 2. Free.

GERRY EASTMAN, guitarist, with his group. Williamsburgh Music Center, 367 Bedford Ave., Brooklyn, at 4. $5.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). The Guarneri Quartet's violinist Arnold Steinhardt, violist Michael Tree, cellist David Soyer, with pianist Lydia Artymiw. Mozart's Piano Quartet in g, K. 478; Beethoven's String Quartet in c; Dvorak's Piano Quartet in E-flat, Op. 84. Spanish Courtyard at 5:30. $17.50.

BRIDGEHAMPTON CHAMBER MUSIC—See 8/16. Tonight's program, at 6:30: Haydn's Duo for Violin and Violoncello in D; Rorem's Trio for Flute, Violoncello, and piano; Beethoven's Trio No. 6, "Archduke."

MELISSA BROOKS, cellist. Westbury House, Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 2:30. $5 includes estate admission; $2.50 seniors, $2 children.

LITTLE WILSON BAND—Rhythm-and-blues and jazz. Heckscher Park, Huntington, L.I., at 8:30. Free

Monday, August 18

MOSTLY MOZART—The Mendelssohn String Quartet, with pianist Rudolf Firkusny, clarinettist Richard Stoltzman. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7: Mendelssohn String Quartet.

UB-40/FINE YOUNG CANNIBALS—Music on Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

OLATUNJI AND HIS AFRICAN DRUMMERS AND DANCERS—Riverside Park Rotunda, 79th St., at 7. Free.

SARAH BRINK, harpsichordist. Music of Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RICHIE IACONA AND THE BAD LITTLE BIG BAND—Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:15. Free.

OLIVER LAKE AND JUMP UP—Vietnam Veterans Plaza, Water St. and Coenties Slip, at 12:15. Free.

QUEENS STRING QUARTET—Washington Market Park Gazebo, Greenwich and Chambers St., at 6:30. Free.

RAY RAPETTI—Comras Mall, Bronx, at 7:30. Free.

WYNTON MARSALIS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.

Tuesday, August 19

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Eugene Istomin, soprano Arleen Auger. Schubert's Five Dances, arr. Webern; Mozart's Piano Concerto No. 24, K. 491; two concert arias by Mozart; Mozart's Symphony No. 33, K. 319. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Mr. Istomin. Concert repeated 8/20.

ANDREAS VOLLENWEIDER AND FRIENDS—The electro-acoustic-harpist and ensemble. Radio City Music Hall at 8. $20.

VIRTUOSI QUINTET—Mozart, Beethoven, Ambrosio. Trinity Church, Broadway at Wall St., at 12:45. Free.

LINCOLN CENTER OUT-OF-DOORS—At 12:15, North Plaza: Midday Jazz, by Chloroform. Free. See also Other Events, page 88.

JACK MAHEU—Jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

JAZZ MANIA ALLSTARS, Mike Morgenstern leader. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

PETE MALINVERNI JAZZ ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

ORLANDO MARIN—Latin music. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

PETE YELLIN—Jazz, by a five-piece group. Steps of City Hall, between Park Row and Broadway, at noon. Free.

CAYENNE JAZZ BAND, with Shango Haitian Dance Group. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

JANE GETTER TRIO, with Peter Lemetto. Parc Vendome courtyard, 57th St. west of Eighth, at 6:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Yaacov Bergman conducts an open reading of Verdi's *Requiem*. CAMI Hall, 165 W. 57th St., at 7:30. $5.

KHALI LUKEMANN—Poe Park, Bronx, at 7:30. Free.

THE EXCELLENTS, a vocal combo, with comedian Mike Cabot. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., at 7. Free. Take a chair.

JAZZ ALLIANCE, with Amy Sheldon, vocalist. Heckscher Park, Huntington, L.I., at 8:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 8/12 at 8: Massenet's *Don Quichotte*, Bernardi conducting; Vergara, Ramey, J. McKee. 8/13 at 8: Strauss's *Die Fledermaus* (in English), Pallo conducting; Munro, Peterson, McBride, Cousins, Baerg, Parcher, R. McKee, Billings, Harrold. 8/14 at 8: Bizet's *Carmen*, Keene conducting; Rose, Hynes, Grayson. Wexler. 8/15 at 8: Massenet's *Cendrillon*, Bernardi conducting; Esham, Mills, Marsee, Shaulis, Parker, Lankston. 8/16 at 2: Massenet's *Werther*, Comissiona conducting; White, Peterson, Hadley, Stone. 8/16 at 8: *Don Quichotte*, Bernardi conducting; Vergara, Ramey, J. McKee. 8/17, 19: no performances.

Other

LA TRAVIATA, by Verdi. Fully staged production. New York Grand Opera, Vincent La Selva conductor-director. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens. 8/16 at 8. Free.

DANCE

ALAN GOOD & DANCERS/BILL SETTERS FOUNDATION DANCERS—Post-modern dance. World Trade Center Plaza, 8/14 at 12:15. Free.

AUSTRIAN FOLKLORE DANCE—8/11 at 3, Bryant Park, Sixth Ave. and 40th–42nd Sts.: Hinterbruhl, a 30-member group, with musicians. 8/11 at 12:30, U.N. Public Plaza, 47th St. and First Ave., and 8/12 at 6, Donnell Library Center, 20 W. 53rd St.: the Styrian Dance Fiddlers, six musicians. Free.

CHASE SALUTES THE ARTS DOWNTOWN—8/14 at noon, Ballet Hispanico. 8/19 at noon, A Baker's Half Dozen Dance Theatre. Chase Manhattan Plaza, Nassau and Liberty Sts. Free.

FESTIVAL LATINO IN NEW YORK—Ana Maria Stekelman's Company, from Argentina, in "Jazmines-Tango." Central Park, Delacorte Theater. 8/13, 14, 15, 16, 17, at 8. Free (861-7277).

HIDAKA/MARTIN: DANCE—Post-modern dance by each. Bryant Park, Sixth Ave. between 40th and 42nd Sts. 8/13 at 12:30. Free.

LINCOLN CENTER OUT-OF-DOORS—**Anahid Sofian Dance Company,** Middle-Eastern music and dance; 8/13 at 5, Fountain Plaza. **Novantiqua Dance Company,** dances of the Renaissance; 8/15 at 5, Fountain Plaza. **Mafata Dance Company;** 8/16 at 5, Fountain Plaza. **Pilar Rioja,** Spanish dance; 8/17 at 8:15, Damrosch Park. Free.

NEW DANCE—**Monica Levy Performance Group,** with music by Linda Hudes/**Mark Dendy and Company,**with Mel Tomlinson guest; 8/13 at 6. **Nina Martin Performance Company/Merian Soto and Pepon Osorio,** with a Latin flavor; 8/14 at 6. Central Park SummerStage, bandshell on the Mall, mid-park at 72nd St. Free.

OUT-OF-TOWNERS—Annual series. **Steve Krieckhaus,** in "Missouri Driver's License," solo works; 8/11, 12, 18, 19 at 8. **Deborah Andersen,** in "In Your Face" (N.Y. premiere); 8/14, 15, 16 at 8. DTW's Bessie Schonberg Theater, 219 W. 19th St. (914-0077). $7.

PILAR RIOJA—Tangos, farruca, tarantos, sevillanos. Gramercy Arts, 138 E. 27th St. (889-2850). 8/13, 14, 15 at 8. $23. See also Lincoln Center program, above.

SHANGO HAITIAN DANCE GROUP—With the Cayenne Jazz Band. Bell Plaza, Sixth Ave. and 42nd St. 8/19 at noon. Free.

HECKSCHER PARK, in Huntington, L.I. 8/12 at 8:30, the Sol y Sombra Spanish Dance Company, on a two-part program with the Bayview Music Group; free. 8/15 at 8:30, the Contemporary Ballet Company with classical and jazz ballet; $3.50, $3 children and seniors.

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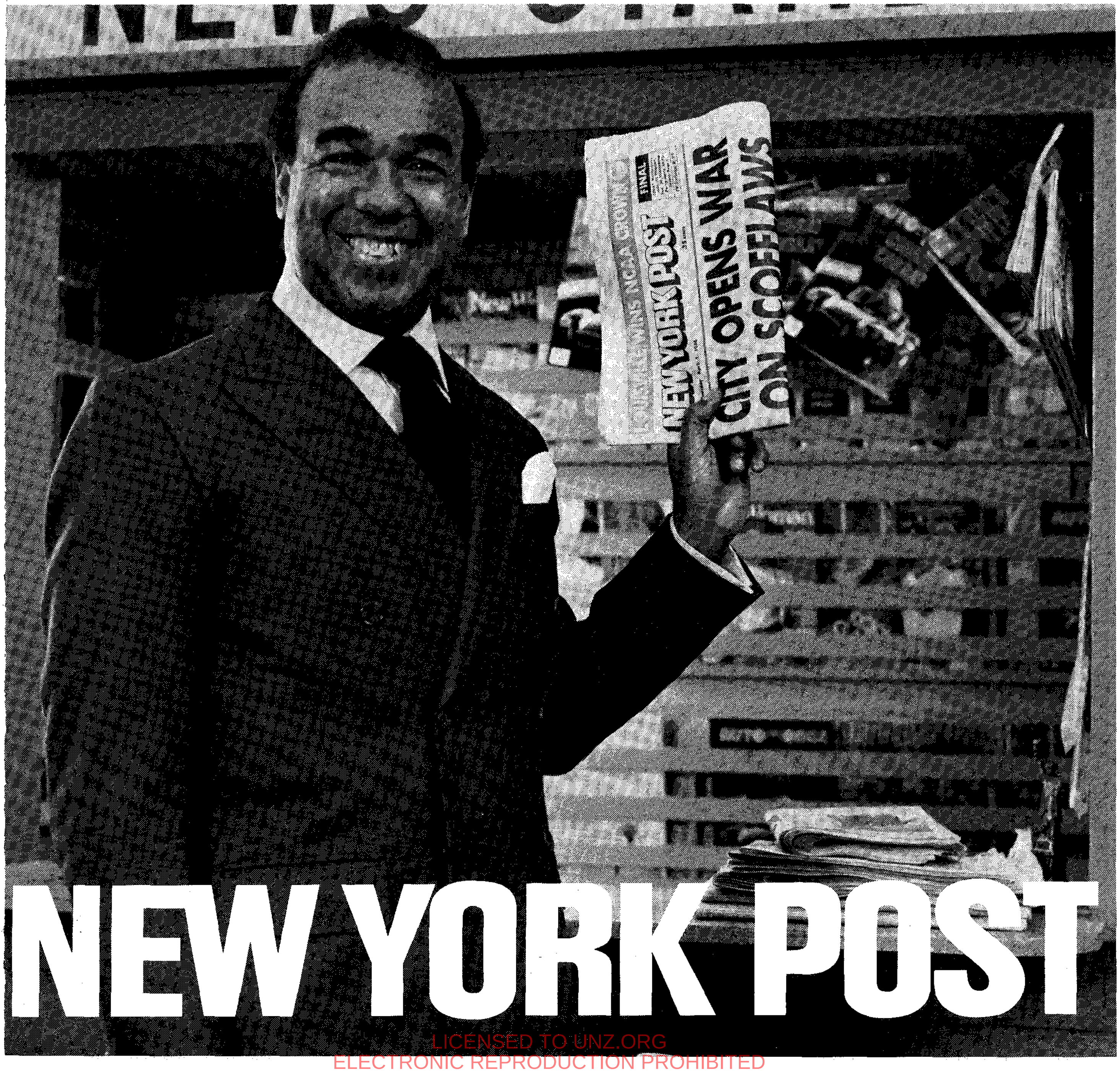
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OTHER EVENTS

ON THE FAIR-WEATHER CALENDAR, a trio of one-day celebrations: The **India Day Parade and Street Fair** on 8/17 salutes India's Independence Day, and begins at 2 at Madison Ave. and 56th St. Floats and marching bands (from bagpipers to brass) will travel down Madison to 28th (reviewing stand at 34th), and the street fair takes over from there to 23rd St. You'll find singers, folk-dancers, and Indian food to sample and buy . . . A briefer, lunchtime diversion is a mini-expo by the **International Center in New York,** 8/14, 12:30–1:30. Visit Bryant Park, behind the Library, Sixth Ave. 40th–42nd Sts., and hear some jazz, Israeli and other folksongs, opera; and find out how the Center helps today's foreign students, business and political personnel, refugees, and other immigrants learn about the city. You might also ask how you can volunteer as an English teacher or offer your hospitality to newcomers . . . The annual hoedown known as the **Bluegrass Festival** will take over the Queens County Farm Museum, 8/16, with a noisy and friendly group of entertainers, including country-musicmakers, clog dancers, the Jumbo String Band, and many more in ongoing performances from noon to 9 p.m. Square dancing, too, and demonstrations of how to make one of the old-time instruments. Need we add "games, rides, food, and family fun"? At 73-50 Little Neck Pkwy., Floral Park (718-468-4355); $2.50; 6–12, $1.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30; Sat. and Sun. at 1, 2, 3, 4. $3.75; children to 12, $2.

FESTIVAL UPDATES—Into its second and third weeks, **Lincoln Center Out-of-Doors** is going strong with its free lineup (see also Music and Dance, page 85, and Children, below)—8/16 at 2, actors of The Family (ours) and The Family in France (theirs), with "A French-American Cabaret," a tribute to the Statue of Liberty; 8/17 at noon, "serious foolishness," by a juggling duo; 8/19 at 5, Fountain Plaza, Atlanta's Jomandi Productions in "The Black Play" . . . **Harlem Week** winds up this weekend with such a flock of specials we can't possibly clue you in on everything. Here are just a few: At the Apollo Theater, the New York Pops, Cab Calloway, Maurice Hines, and others perform to benefit Malcolm King College; 8/14 at 8. The NBA Summer National Championships take over the court at CCNY, Convent Ave. and 138th St., 8/15, 16, 17 at 2 (Sun. is an all-star game). And **Harlem Day Is Family Day,** 8/17 on 125th and 135th Sts., between Lenox and Seventh Aves., features music, comedy, fashion shows, games, sports, children's rides, at a big International Carnival for everybody. See also Concerts, page 85, for music news, and phone 722-9534 for more program specifics . . . .The **New York Summer Festival** seems to be happening mostly in local nightspots and at Roy Wilkins Park, 119th Ave. and Merrick Blvd., Jamaica, Queens, where, 8/17 at 6, Riverside Shakespeare Company's *As You Like It* will follow a concert (see page 85). 8/16, at Manhattan's Cooper Square, E. 4th St. between Bowery and Second Ave., an all-day street fair features food, dance, street entertainers, noon–10. See also Children, below.

MORE OUTDOOR SCENES for a mid-August week: **Free Park-In,** 8/16, 2–7, is a gathering of local musicians, just for fun, at Tompkins Square Park, Ave. A and 7th St. Drop by and hear the likes of The Mosquitos, The Backsliders, Binky Philips, David Massengill, Natalie McDonald and her congo duo, and as MC's, Marty Martinez and Bobby Siems. Rain date, 8/17 . . . The Riverside Park Rotunda, overlooking the Boat Basin at 79th St., is awash in free entertainment for its first summer Arts Festival—see Concerts, page 85, for some of the programs; and note also: 8/16 and 23 at 4, **Barefoot Kyogen,** the Chamleon Theatrix blend of American and Japanese farcical comedy; the nicely named Watery Star Theatre's version of *The Taming of the Shrew*, 8/13–17, 20–24, and 9/3–6, all at 8 . . . A hardy summer-perennial troupe, **Theater for the New City,** is back for its annual street-theater walkabout, this year performing a musical full of action and comedy, called "Homecoming," that includes juggling and tumbling, as well as clowns and dancers. Upcoming neighborhood dates, all at 2: 8/16, Kings Park, 152nd St. and Jamaica Ave., Queens; 8/17, St. Mary's Park at St. Anne's Ave., Bronx; 8/23, Tompkins Square Park, Ave. A and 7th St.; 8/24, Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn. Rest in Sept. . . . More street theater, this by the **Parks' Theatre Troupe,** who are happily abroad in the boroughs' City greenspaces with a lineup of clowns, mimes, singers, dancers, tumblers, and jugglers. This week: 8/11 at noon, Walker Park, 50 Delafield Pl., S.I.; 8/12 at 11 a.m., Flushing Meadows-Corona Park, 111th Ave. and 54th St., Queens; 8/13 at 11, Long Meadow in Prospect Park, Brooklyn; 8/14 at noon, Manhattan's Battery Park . . . Up at **Fort Tryon Park** near the Cloisters, the Park's Friends want us to know, there's always something afoot, and this week some noted dancers and musicians will turn up: 8/12 at 7, in the Ft. Tryon Playground at Broadway and Dyckman, the Marie Brooks Caribbean Dance Theatre and the Bed/Stuy Steel Band Orchestra; 8/17 at 4, on the Unicorn Cafe patio at the Cloisters, the Washington Heights Ensemble with chamber music; 8/19 at 7, at the Playground, the Anglo-American Ballet in classical dance. Free. While you're wandering around the park, take a moment—or several—to enjoy the late-summer blooms in the formal garden, from foxgloves to yarrow, globe thistles to goats' ears.

TOURS

"A SAUNTER UNDER THE HUDSON RIVER"—A trek with the Friends of the Parks (473-6283), 8/17 at 2:30 a.m. (rain date, 8/24). Meet Susan Baer at the newsstand in the South Wing of the Port Authority Bus Terminal, for a walk that begins at the Jacob Javits Center and goes through the Lincoln Tunnel (traffic-free for the event). There'll be a jazz trio along for some underwater music, also a film on tunnel construction, and a sunrise breakfast at Kings Wood, Weehawken Heights (take your own food). Bus fare back is $1.75, or you might walk to Hoboken and take PATH.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Hard-Hat Tours** to major construction sites; $10. 8/12, 6–7:30, Subway Connections at 599 Lexington Ave. and 53rd St. at Third Ave. 8/19, 12:30–2, the Beaux Arts U.S. Custom House, undergoing $30-million restoration . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

CUT-FLOWER MARKET—A walk in this busy wholesale district, with Adventure on a Shoestring (265-2663). 8/13 at 10 a.m., meet on N.W. corner of Sixth Ave. and 28th St. $5.

CENTRAL PARK—8/17, "Bicycling Park Trivia," a many-stop ride with the Urban Park Rangers on an itinerary that tests your knowledge of the park's arcana. Phone 397-3091 to register. Free . . . Every Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere, 79th St., at 3 and winds up at the Dairy. Free.

"LITTLE ODESSA," in Brighton Beach. A walk with the Brooklyn Historical Society (718-624-0890). 8/17 at 1, meet leader Justin Ferate under the Brighton Beach D-train el stop, for a walk around this Russian-flavored neighborhood. $5.

LITTLE ITALY OF THE BRONX, a "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 8/16 at 8:45 a.m. (rain date, 8/23), meet at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Bakeries, cheese shops, espresso cafes, and much more along with a large indoor retail market. Note: food is extra. Return about 5 p.m. (Next tour: 9/14.) $12, or $22 for two on day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

BATTERY PARK—A one-hour tour with the Urban Park Rangers. Daily through Labor Day at 1, meet at Castle Clinton, and learn about this structure and other monuments to past and recent history. Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Woodland nature walks; Wed. and Sat. at 10 a.m. and Sun. at 1. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 8/13 at 6:30, a woods-and-meadow walk to look for midsummer's wildflowers; free. Greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): 8/17, 1–3, a summer-wildflower walk "through colorful fields and woodland edges"; free. Each Sun. at 11 a.m. a nature walk.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and out-of-town community walks (876-6688 eves. before 10). Also, city walks: 8/14, meet at 6, at Calvary Church, N.E. corner of Park Ave. So. and 21st St., for a history-architecture tour of Gramercy Park (876-6688, nights before 10). $1.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 8/19, 8/21 at 7:30 and 8/20 at 1, vs. Seattle. $3–$9.75 . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 8/14, 8/15 at 7:35, 8/16 at 2:20, and 8/17 at 1:35 vs. St. Louis. $4–$9.50.

BOXING—(Felt Forum at Madison Square Garden; 564-4400)—8/14 at 7:30: Richard Burton vs. Mustafa Hamsho, Tyrell Biggs vs. Rod Smith, and Chris Reid vs. Mark Frazie; also 6 preliminary bouts. $10, $15.

VOLLEYBALL—(Arena at Madison Square Garden; 564-4400)—8/17 at 5:30: International men's competition featuring the top four teams in the world (U.S.A. vs. U.S.S.R. and Cuba vs. Italy). $8.50, $11.50, and $14.50.

TRIATHLON—25.2-Mile Bud Light Triathlon 8/17 at 7 a.m.: A field of 500 athletes will test their endurance in one of Brooklyn's most grueling events. It begins with a 1-mile swim west of the Parachute Jump at W. 16th Street. An 18-mile bicycle race will follow, beginning at Steeplechase Park, into Prospect Park and back to the Parachute Jump. The final leg will be a

6.2-mile run that will start at the Parachute Jump, continue along the Boardwalk and then finish back at the Jump. Call 914-255-8251.

TEPS—Reservoir Run 8/16 at 9 a.m. (open to all ages and paces): Over 1,000 runners are expected to participate in this 3-mile running event, sponsored by the New York Road Runners Club, through Central Park. Begins and ends at 90th St. and 5th Ave. Call New York Road Runners Club, 860-4455, for further information. $7 (NYRRC members), $9 (nonmembers) through 8/16.

CHILDREN

INCOLN CENTER OUT-OF-DOORS: At North Plaza—8/14 at 10:30 a.m.: "The Wind in the Willows," by Puppets Unlimited . . . At the Plaza—8/16 at noon: Peter Hoff, comedian-magician, and Russell the Clown . . At the Plaza—8/17 at noon: "Side Shows," featuring participatory cartooning by Payton Wilkinson and Timothy Siciliano, and Peter Hoff. Free.

IMEZICAL at Central Park Bandshell (mid-park at 72nd St.; 397-3156). 8/17 at 1: Children and parents can discover the silent world of mime. Free.

ITTLE HOUSE OF COOKIES presented by TADA! at the Irish Arts Center (553 W. 51st St.; 627-1732). 8/11–8/13 and 8/17–8/20 at 1 and 3; also 8/11 and 8/18 at 7:30 p.m.: A musical based on Eleanor Clymer's book. Adults, $5.50; children, $5 (must reserve).

EW YORK SUMMER FESTIVAL—Children's Fairs, featuring balloons, entertainers, surprises, and Vishnu Wood's "Safari East," a multi-media journey in third-world cultures. 8/11 at Roy Wilkins Park, Queens; 8/13 at the 9th St. Bandshell, Prospect Park, Brooklyn (rain dates 8/12, 14); each 9:30–2:30. Show-times are 10 a.m. and 1 p.m.

IRDS AND BEASTS OF BROOKLYN—Artist Meryl Meisler shows kids and parents how to create pen-and-ink artworks, based on the exhibit "Brooklyn Artists Look at Our Borough's Wildlife," at Prospect Park Environmental Center, Picnic House, P.P.W. and 5th St. (718-788-8500). 8/17, 1–4; $5, $10 adults.

EAUTY AND THE BEAST at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-522-0255). 8/12–14 at 10:30 a.m. and 1:30 p.m., and 8/11 at 1:30: A tale of a selfless beauty and the glorious beast/prince, set to music. $3.75.

ONG-RUNNERS—Off Center Theatre Inc. (436 W. 18th St.; 929-8299): "Hansel and Gretel" Tue.–Thu. at 10:30 a.m. from 8/12–8/14, and two special performances on Mon., 8/18 at 11 and 1; "Frankenstein" Tue.–Thu. at 1 p.m. from 8/12–14. $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3; "The Dancer From Outer Space" Wed. at 1 through 8/27. $3.

ICHMONDTOWN RESTORATION (441 Clarke Ave., Staten Island; 718-351-1617). 8/14 at 1:30: Puppet Show . . . Every Wed.: Farm animals. Every Thu.: Pony rides . . . Daily: Museum of Childhood—Collection of antique dolls, toys, and other childhood memorabilia. Adults, $2; seniors and students, $1.50; children, $1; members and under 3 years, free. Hours: Wed.–Fri., 10–5, Sat. and Sun. 1–5, and Mon., 1–5.

IZARD OF OZ, by the Fanfare Theatre Ensemble at the Westbury Music Fair (Brush Hollow Rd., Westbury, L.I.; 516-333-0533). 8/14 at 10:30 and 1:30. $4.

ITY OF NEW YORK PARKS AND RECREATION—New York Kids On Stage will present theatre musical productions at the following locations: **Manhattan** 8/12 at noon, Riverside Park Rotunda; 8/14 at 1:30, Mt. Morris Park; 8/15 at noon, Battery Park; 8/20 at 11, Central Park Bandshell . . . **Staten Island** 8/11 at 11, Walker Park . . . **Brooklyn** 8/12 at 12:30, Fort Green Park; 8/12, 8/14 at 2, Brower Park; 8/18 at 12:30, Prospect Park Bandshell . . . **Bronx** 8/19 at 1:30, Baily Park Playground . . . **Queens** 8/11 at 1, Corona Park; 8/12 at 2:30, Flushing Meadow-Corona Park; 8/14 at 1, Astoria Pool and Playground; 8/15 at noon, McDonald Playground . . . Other programs are offered at the following locations: At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 8/16 at 11: "Sweethearts," performed by Billie Ballou; "The Magic Brocade," performed by Susan Danoff. Children of all ages can enjoy a different story each week every Saturday at 11 (through 9/30). Free . . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—8/16 at 11: "Dragonworks"—Children can make magical dragons from clay with the Wiz. Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri. 10:30 a.m. and 12 noon. $2 . . . At **Prospect Park**—Lincoln Road Playground (intersection of Ocean Ave., Brooklyn; 718-788-0055). 8/13 from 1:30–3:30: The Puppet Mobile; 8/15 from 10:30–12:30: The Skate Mobile; also at Eleventh Street Playground (intersection of Prospect Park West, Brooklyn; 718-788-0055). 8/13 10:30–12:20: The Puppet Mobile; 8/15 1:30–3:30: The Skate Mobile. Free.

BROOKLYN PARKS—At Carroll Park (Carroll St. between Court and Smith Sts.) 8/12 at 1: "Found Objects Sculpture With Richard Thomas"; 8/19 at 1: "Young Dancers in Repertoire." Free . . . At **Mount Prospect Park** (Eastern Pkwy.) 8/13 at 1: "Street Drawing With Claudia Bostick." Free . . . At **Coffey Park** (Columbia and Bay Sts.) 8/14 at 1: "Winnie Wilson Puppets." Free . . . At **Brower Park** (Brooklyn and St. Marks Ave.) 8/18 at 1: "Paul Rajeckas, Mime." Free . . . At **McKinley Park** (75th St. and Ft. Hamilton Pkwy.) 8/13 at 1: "Richard Stillman—Musician and Storyteller." Free . . . At **Lower Highland Park** (Jamaica Ave. and Elton St.) 8/17 at 2: "Winnie Wilson Puppets." Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 8/16 and 8/17 at 11:30, 1:30, and 3: "Masks"—Children can learn the art of mask-making and how masks have been used in ancient cultures; call for information on summer day-camp programs. Summer Hours: Tue.–Sun. 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Ottendorfer Branch (135 2nd Ave.; 674-0947). Every Wed. through 8/27 at 4 p.m.: "Reading Aloud Program," for all school-aged children. Free (but must pre-register) . . . **The Kids Project**, a puppet show designed to teach non-disabled children about various disabilities, will also be performed at several branches. 8/15 at 2:30: **Edenwald** branch (1255 E. 233rd St., Bronx; 798-3355) . . . 8/20 at 10:30: **Washington Heights** branch (1000 St. Nicholas Ave.; 923-6054). Free.

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Through 9/15. Adults, $4; seniors, $3; and children, $2. Hours: 10–6 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—8/15 at 1: "West African Folk Tales," by Kwame Nkrumah in Brower Park. 8/16 and 8/17 at 1:30: "Kite Making and Kite Flying," with Jerry Gorsuch. 8/18 at 1: "Juggling Workshop" in Brower Park. Also daily: "Portraits—Examining the Family Picture,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. Summer Hours: Mon., Wed., and Fri. 10–5; Thu. (family night) 10–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 8/12 at 10:30 and 1:30: "Behind the Scenes"—Youngsters will design and build their own set model for the film of their choice . . . Also a special event, 8/17 at 2: "Folk Tales and Songs From Greece"—Storyteller and folksinger Marcia Lane will perform a lively program flavored with sign language and song. 50 cents. Tue., Thu., and Fri. 10–5; Wed. 10–8; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). Now previewing in the third floor Main Gallery: "Building Buildings," an exploration into the world of architecture . . . Also "Big Top Puppets," in Gallery One. Tue.–Fri., 1–4, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 1:15, 2:45, 4:30; walrus feeding, 12:30, 3:15; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free); senior citizens, free Mon.–Fri. after 2 p.m.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAORMINA—145 & 147 Mulberry St., bet. Hester & Grand Sts., 219-1007. Casual. Italian. Spcls: bronzino, pappardella, penne alla Taormina, rack of lamb, veal capriciosa. Res. sug. L daily noon–3. D Sun.–Thurs. 4–11:30, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs. 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

AFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

ARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

URANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **(I-M)** **AE, CB, DC.**

L CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, CB, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

OTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

ULF COAST—489 West St., at W. 12th St., 206-8790. Casual. Southern/Gulf Coast. Spcls: peppered redfish, homemade tomales, whole crawfish. No res. D only Mon.-Thurs. 5-11:45, Fri.-Sat to 12:45, Sun. 4-11:30. **(M)** **No credit cards.**

UNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

NICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

A GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

AS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, CB, DC, MC, V.**

INETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** **AE, DC, MC, V.**

INCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

EXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.-Thurs. 11 a.m.-midnight, Fri.-Sun. to 1 a.m. Br Sat.-Sun. 11-5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed thru 8/17. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45. Music nightly.Closed Sun.thru 8/31. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** **AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.-Fri. noon-midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. & 8/18-9/2. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American. Spcls: oysters, grouper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri. 3-1 a.m., Sat. 11:30 a.m.-1 a.m., Sun. 11:30 a.m.-midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon-Fri. noon-3. Br Sat.-Sun. noon-4. D Mon.-Thurs. 3-11, Fri. 3-12:30, Sat. 4-12:30, Sun. 4-10. Private parties 20-100. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th-17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. 5:30-1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tues.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun.-Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sat.-Sun. 11:30-3. Private parties for 250. **(I-M)** **AE, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th-20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.-Fri. 8-noon. L Mon.-Sat. noon-5:30. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon-5. D daily 5-midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily

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OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

THE VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: soft shell crabs, lobster, broiled flounder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Wed.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed thru 9/3. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed thru 9/8. **(E)** **AE, CB, DC.**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M–E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res.

nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

COOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

ICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

MITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

AI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

ANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

ORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

RIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

VALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

APATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

LGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

MERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: angel hair pasta with grilled vegetables, goat cheese with guacamole, duck wellington with jalapeno-corn stuffing and California cabernet sauce. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed thru 9/8. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11 Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast sucklin pig, paella, black bean soup. Res. sug. Open dail noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino d vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

ARIZONA 206—206 E. 60th St., 838-0440. Casual American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V**

BRIVE—405 E. 58th St., 838-9393. Formal. French Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D onl Mon.–Sat. 6–10:30 . Closed Sun. **(E)** **AE, DC, MC**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow red & green pepper. No res. L Mon.–Sat. noon–4:30 D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy salmon marinated in riesling wine, grilled fillet of vea with shitake mushrooms. Res. sug. B Mon.–Sat 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7 Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V**

FELIDIA—243 E. 58th St., 758-1479. Jacket required Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V**

GIRAFE—208 E. 58th St., 752-3054. Jacket required Dress opt. Northern Italian. Res. sug. L Mon.–Fri noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11 Closed Sun. **(M)** **AE, CB, DC, MC, V**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V**

LA FENICE—242 E. 58th St., 759-4660. Dress opt Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D dai ly 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

HE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

ARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

LAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

EGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

EGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

OSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

HE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

HEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

OP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

AFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

AMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. *Dress opt. Northern Italian. Spcls: scampi* Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. *Buffet L Mon.–Sat. noon–3. Buffet Br Sun.* noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, *breast of chicken pecan. Res. sug. L Mon.–Fri.* 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

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LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MME. ROMAINE DE LYON—29 E. 61st St., 758-2422. Casual. French. Spcls: 525 different omeletes, fresh salads, steak. Res. sug. L daily 11–3. D Mon.–Fri. 5–10. Pianist Mon.–Fri. 6–10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Ent. Private parties for 80. Outdoor cafe. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.–3 a.m. Jazz Br Sat.–Sun. 11:30–5. Music nightly from 10. **(I)** **No credit cards.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.–Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Wed., Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4, Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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C	**Diners Club**
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POP/JAZZ

MAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

NGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/13, Louise Pecoraro Trio. 8/14, Nancy Banks Trio. 8/15,16, Cecil Payne Trio. 8/17, Paula Potocki Trio. 8/18, Frank Hewitt Trio. 8/19, Adam Wolff Trio. 8/20, Marty Le Donne Trio. **AE, CB, DC, MC, V.**

LUE NOTE—131 W. 3rd St., 475-8592. Thru 8/17,19–21, The Jazz Brothers: Chuck & Gap Mangione. 8/18, Major Holley All Stars. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

HE BOTTOM LINE—15 W. 4th St., 228-7880. 8/15,16, Loudon Wainwright III. 8/22,23, The David Bromberg Band. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 8/16, Jack Wilson with Boot S. Malleson. Sets from 9:45. **AE, CB, DC, MC, V.**

AFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 8/15,16, The Junior Cook Trio. 8/17, The Arni Laurence Trio. Shows Fri. & Sat. at 9, 10:30 & midnight, Sun. at 7, 8:30 & 10. **AE, MC, V.**

AJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 8/17, The Richard "Groove" Holmes Trio. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 8/16, J.D. Crowe & The New South. Shows at 9. **No credit cards.**

AT TUESDAY'S—190 Third Ave., 533-7902. 8/13, Pat Martino Trio. 8/14–17, Cissy Houston. 8/18, Les Paul Trio. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

REDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 8/23, jazz-singer Michele Bautier, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. **AE.**

REENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 8/13, Esther Blue. 8/14–16, Michael Weiss with Vishnu Wood. 8/18, Nat Jones. 8/19–21, Hilton Ruiz. **AE, MC, V.**

REGORY'S—63rd St. & First Ave., 371-2220. Thru 8/16,20–23, 10–3 a.m., singer- pianist Bob Dorough with Bill Takas on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

ORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 8/13, Richard Rodney Bennett. 8/14, Ronny Whyte. 8/15, Jason-N-Grayson. 8/16, Bonnie Macleod. 8/17, J's Summer Singers contest with Sue Keller. 8/18, JB Proofrock & The Cheap Dates. Closed 8/19–9/1. Music Wed.–Thurs. from 8, Fri.--Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 8/16, pianist Roland Hanna. 8/19–23, pianist Walter Bishop Jr. with Paul Brown on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/6, Jackie Cain and Roy Kral in *An Evening with Alan Jay Lerner,* nightly at 9:30 & 11:30, except Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/13, Rock Wilk. 8/14, Plunky and Oneness of Juju featuring Virtania Tillery. 8/15,16, McCoy Tyner. **AE, CB, DC, MC.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 8/14, Icehouse. 8/15, Psychic T.V. 8/16, Book of Love. 8/21, Simply Red. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 8/17,19–24, Abdullah Ibrahim (Dollar Brand) with Ekaya. 8/18, Dakota Staton. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 8/23, Arthur Prysock, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 8/13,20,27, The Last Words of Dutch Schultz. 8/14, Elliott Murphy and Band. 8/18, Bobby Radcliff. 8/19, The Pink; The Tapes; The Primates. 8/22,23, Cedeli Davis. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/18, Ray Barretto and his Friends; Papo Vasquez and "Bomba Jazz" with guest soloist James Moody. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 8/17, Michel Petrucciani Trio featuring Palle Danielson and drummer Elliot Zigmund. 8/18, Mel Lewis Big Band. 8/19–24, John Faddis Quintet featuring Joanne Brackeen, Phil Bowler, Greg Osbey and Ralph Peterson. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 8/13–17, George Kelly and the Jazz Sultans. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 8/17, David Murray Quartet. 8/19–24, Branford Marsalis and his Quartet. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 8/16, pianist Harold Danko with Jack Wilkins on guitar. 8/18–23, pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 8/13, Richie Havens and Dean Friedman. 8/14, Peter Case and the Washington Squares. 8/15,16, New Riders of the Purple Sage; Mindy J. Band. 8/17, The Fleshtone;s. 8/20,21, The Searchers. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 8/17, comedian John Ferrentino, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. 8/19–24, comedian Gilbert Gottfried. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/17, comedians Chance Langton, Steve Rizzo, Randy Credico, Hiram Kasten, and Danny Curtis, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 8/13, magician Imam and comedian Jo Monte. 8/14, magician Torkova and comedian Terry Day. 8/15,16, magician Torkova and comedian Mal Cross. 8/19, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 8/18, John Hayman, Charles Zucker & Bernadette Luckett, Thurs.–Sun. at 9, with an extra show Fri. & Sat. at midnight. 8/19–24, Michael Langworthy, Jon Ross, Billiam Coronel. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. at 10 & midnight, Sat. at 8, 10 & midnight. **AE.**

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NIGHTLIFE

DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4–4 a.m. **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 9/13, singer Michelle Celli and the Wayne Sabella Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 8/13,14, Mutabaruka. 8/15, Loremil Machado. 8/16, Mikata. 8/19–21, Martinho Davila. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.–Sun. from 9–1 a.m., (weather permitting). **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 8/16 , Sandra Reaves-Phillips in *The Late Great Ladies of Blues and Jazz*, Thurs.–Sat. at 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 8/14,28 at 10:30, *Skylark Suite,* cabaret show of three romantic comedies. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 8/13, singer/comedienne Jamie de Roy. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 8/30, Montgomery, Plant & Stritch, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Dick Wellstood, Mon.–Fri. from 9:30–1 a.m. **AE, CB, DC, MC, V**

GRAND HYATT—Park Ave., at 42nd St., 883-1234 **The Crystal Fountain:** Contemporary restauran with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peike Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage** Roland Granier de Lafayette plays piano Mon.–Fri. 5–midnight, replaced Sat. & Sun. by James Jordan **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist singer April Chestner every Tues. & Thurs.–Sun from 7–midnight, Mon. & Wed. pianist Betsy Hirsc takes over. Every Mon.–Fri. from 3–7, pianist Spence Glanz, and Sat.–Sun. Steve Montgomery alternate with Jim Jordan and Roland Granier de Lafayette **Pursuits:** Nightclub with video entertainment an dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m. Sat. 9–4 a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terin Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston Sat.–Sun., 6–10. **AE, CB, DC, MC, V**

SHERATON-RUSSELL—Park Ave. & 37th St., 685 7676. **The Judge's Chamber:** Casually elegan lounge with pianist Fred Miller, every Tues.–Fri from 9:30–12:30. **AE, CB, DC, MC, V**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-300 **Cocktail Terrace:** Singer-pianist Kathy Tarran Tues.–Sat. from 5:30–9, followed by Tina Devaro from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30– followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V**

WESTBURY—Madison Ave., at 69th St., 535-200 **Polo Lounge:** Pianist Roy Gerson plays Mon.–Fr from 7–11 p.m. **AE, CB, DC, MC, V**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79t & 80th Sts.,724-6868. High-tech piano bar wit singing waiters and waitresses performing anythin from Bach to Broadway. Nightly from 7 p.m.–4 a.m **AE**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m. Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton play Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat 10–2 a.m. **AE, MC, V**

LE VERT GALANT—109 W. 46th St., 382-0022. Grea French restaurant. Singer-pianist Kosmas, Tues.–Sa from 7 p.m. **AE, CB, DC, MC, V**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m **AE, CB, DC, MC, V**

THE MAESTRO—58 W. 65th St., 787-5990. Split-leve continental restaurant with pianist Kevin Olsen wit Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsom new steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V**

NICKELS—227 E. 67th St., 794-2331. Restauran piano bar. Pianist Rudy Roberson Mon.–Wed. fro 8–midnight; singer-pianist Lenore Raphael Thurs.–Sat. from 8–midnight. **AE, DC, MC, V**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Pian bar/restaurant. Tues., Andy Monroe. Wed. & Mon Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., Georg Cotton. **AE, DC, MC, V**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-964 8/13,18–20, singer pianist Joe Sciarrone with Pete Innocenti on bass. 8/14–17, pianist Joel Forreste with Dave Hofstra on bass. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V**

RADIO HIGHLIGHTS

Wed., Aug. 13

3:00/WNCN—J. Strauss Jr.: "Morning Papers" Waltz, Op. 279; **Bach:** Cto for Violin in E.

WNYC—Thomson: *Four Saints in Three Acts.*

4:00/WQXR-AM/FM—Turina: Danzas Fantasticas; **Ravel:** Sonatine.

5:00/WNCN—Ravel: *Tzigane;* **Vivaldi:** Cto for Viola in d.

6:00/WNCN—Wagner: *The Flying Dutchman:* Ov; **Wassenaer:** Cto Armonico in B-Flat.

7:04/WQXR-AM/FM—Mozart: Harpsichord Cto in D; **Brahms:** Ballade #2 in D, Op. 10, #2.

8:00/WNCN—Vivaldi: Cto in g; **Purcell:** *Blessed Virgin's Expostulation.*

WNYC—Zelenka: Hipocondrie a 7 concertanti; **Czerny:** Fantasia Concertante for Piano for Piano, Flute & Cello.

8:05/WQXR-AM/FM—Haydn: Sym #3 in G; **Lalo:** *Symphonie Espagnol.*

9:00/WNCN—Mozart: Cto for Violin #3 in G; **Handel:** Cto for Organ #11 in g, Op. 7, #5.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Aug. 14

3:00/WNCN—Farina: Sonata in g, "La Desperata"; **R. Strauss:** *Der Rosenkavalier,* Op. 59.

WNYC—Shostakovich: Sym #14.

4:00/WQXR-AM/FM—Avison: Cto Grosso #12 in D.

5:00/WNCN—Bach: Trio Sonata in G; **Grieg:** *Peer Gynt Suite,* #1, Op. 46.

6:00/WNCN—Beethoven: Sonata for Piano #24 in F-Sharp, Op. 78; **Telemann:** Cto for 3 Trumpets, 2 Oboes, Timpani, Strings & Continuo in D.

7:03/WQXR-AM/FM—Musical Chemistry. Earl Wrightson, Lois Hunt, and others.

8:00/WNCN—Denon New Artists Showcase. American Chamber Trio and cellist James Kreger.

WNYC—The Mostly Mozart Festival 1985. The Emerson String Quartet. **Danzi:** Qt for Bassoon & Strings in B-Flat, Op. 40, #3; **Mozart:** Piano Qt #1 in g.

8:05/WQXR-AM/FM—Goldmark: Violin Cto in a; **Borodin:** *Prince Igor:* Dances of the Polovtsi.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Margaret Price, soprano, and Graham Johnson, piano. **R. Strauss:** "Cacilie," Op. 27, #2; "Du meines Herzens Kronelein," Op. 21, #2; "Morgen," Op. 27, #4; **Mahler:** *Ruckert Lieder.*

Fri., Aug. 15

3:00/WNCN—Grieg: Norwegian Rustic March; **Chopin:** Mazurka #23 in D, Op. 33.

WNYC—Sessions: Sym #2; Sym #8; **Powell:** Piano Sonata.

4:00/WQXR-AM/FM—Sowande: *African Suite:* Excerpts; **Vivaldi:** Flute Cto in G, Op. 10, #6.

5:00/WNCN—Loeillet: Sonata for Oboe in e; **Chopin:** Scherzo #2 in b-flat.

6:00/WNCN—Ives: Variations on "America."

7:04/WQXR-AM/FM—Bach: Flute Cto in e; **Liszt:** *Two Legends:* St. Francis of Paola walking on the water.

8:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Nebra:** Sonatas for Harpsichord.

WNYC—World of Opera. The Pittsburgh Opera in Verdi's *La Battaglia di Legnano* (Scano, Dolter, Lzazich, Griffin, Hanna/Alcantara).

8:05/WQXR-AM/FM—Mozart: Sym #27 in G; **Saint-Saens:** Violin Cto #3 in b.

9:00/WNCN—Bach: Sonata for Flute or Violin and Harpsichord in g; **Thompson:** "Alleluia."

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. John Nelson, conductor. **Bach:** Mass in b.

Sat., Aug. 16

9:05 a.m./WQXR-AM/FM—Piano Personalities. Glenn Gould, pianist. **Bach:** English Suite #6 in d; **Haydn:** Piano Sonata #62 in E-Flat.

10:00 a.m./WNCN—Cutting: *Greensleeves;* **Schubert:** Sonata for Piano in G, Op. 78.

10:04 a.m./WQXR-AM/FM—Schubert: Sym #8 in b; **Poulenc:** Clarinet & Piano Sonata.

11:00 a.m./WNCN—Mozart: Qt #4 in C; **Moritz:** Sonata for Saxophone #2, Op. 103.

11:05 a.m./WQXR-AM/FM—Lalo: Cello Cto in d; **Castelnuovo-Tedesco:** Capriccio Diabolico.

12:00/WNCN—Mozart: Country Dance, "Les Filles Malicieuses"; **Stravinsky:** *Petrouchka.*

1:03/WQXR-AM/FM—Saturday Afternoon at the Opera. **Wagner:** *Tannhauser* (Konig, Popp, Moll, Weikl, Jerusalem, Meier, Bavarian Radio Sym Orch & Chorus/Haitink).

5:00/WNCN—Haydn: Flute Qt #3 in D, Op. 5; **Tchaikovsky:** Marche slav, Op. 31.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Sor: Allegro de la Sonata Segunda, Op.25.

7:00/WNCN—Delibes: *Sylvia:* Act III: Suite.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Mozart:** Piano Qt in g.

9:00/WNCN—Saturday Night Opera. **Verdi:** *La Forza del Destino* (Callas, Nicolai, Tucker, Clabassi, La Scala Orch & Chorus/Serafin).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor. **Brahms:** "Academic Festival" Ov; **Mozart:** Sym #35 in D; **Shostakovich:** Sym #5.

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. Verdi's *La Forza del Destino,* with Renata Tebaldi and Giuseppe Di Stefano.

Sun., Aug. 17

9:05 a.m./WQXR-AM/FM—Piano Personalities. Alexis Weissenberg, pianist. **Scarlatti:** Sonata in C; **Schumann:** Fantasia in C.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Variazioni Concertanti for 2 Guitars, Op. 130; **Paganini:** Sonata Concertata for Flute & Guitar.

WNYC—Offenbach: Suite #2 for 2 Cellos; **Gounod:** *Faust.*

11:00 a.m./WNCN—Tchaikovsky: Cto for Violin in D, Op. 35; **Various:** German Music of the 16th Century.

WNYC—Bach: *Anna Magdalena Book;* **Mozart:** 6 Variations.

12:00/WNCN—J. Strauss: "Blue Danube" Waltz, Op. 314.

12:05/WQXR-AM/FM—Mahler: *Cycle:* Sym #7 in e.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor and narrator; with soprano Barbara Pearson, violinist Anne DeVroome Norden, trumpeter Richard Metzger, Milwaukee Men's Chorus. **Bloch:** Proclamation for Trumpet & Orch; *Baal Shem:* Nigun; **Schoenberg:** *A Survivor From Warsaw,* Op. 46.

WNYC—Strauss: Horn Cto #1 in E-Flat; **Mozart:** Qnt in E-Flat.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; with Stanley Drucker, clarinet, Joseph Robinson, oboe, Judith LeClair, bassoon, Philip Myers, horn. **Bach:** "Brandenburg" Cto #3 in G; **Mozart:** Sinfonia Concertante; **R. Strauss:** Sinfonia Domestica.

4:00/WNCN—Vivaldi: Cto for Bassoon in a; **Scriabin:** Sonata for Piano #5 in F-Sharp, Op. 53.

5:00/WNCN—Borodin: Sym #2 in b; **Haydn:** Sonata for Piano #17 in E-Flat.

6:00/WNYC—Loeillet: Sonata in f, Op. 4, #11; **Herbert:** Serenade for Strings.

7:00/WNCN—Rachmaninoff: Sonata for Piano #2 in b-flat.

7:30/WNYC—Pipedreams. A Texas Toast! Performances by Frank Speller on the Visser-Rowlands organ at the University of Texas. Works by Gigout, Vivaldi, Bach, Couperin, others.

WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat.

8:00/WNCN—Waterloo Festival. Maxim Shostakovich, conductor; violinist Nai-Yuan Hu. **Wagner:** *Rienzi:* Ov; **Dvorak:** Cto for Violin in a, Op. 53; **Shostakovich:** Sym #15 in A, Op. 141.

8:05/WQXR-AM/FM—Delta Opera House. **Puccini:** *Tosca* (Price, Domingo, Milnes, New Phil Orch/Muti).

9:00/WNYC—Deutsche Welle Classical Showcase. **Schumann:** *Papillons,* Op. 2; **Milhaud:** *Scaramouche.*

Mon., Aug. 18

3:00/WNCN—Kabalevsky: Preludes, Op. 38; **Barber:** Adagio for Strings, Op. 11.

4:00/WQXR-AM/FM—Hebden: Cto #3 in e; **Holst:** Suite #2 in F.

5:00/WNCN—Barber: Serenade, Op. 1; **Godard:** Suite, Op. 116.

6:00/WNCN—Paganini: Introduction & Variations on Paisiello's "Nel cor piu non mi sento."

7:04/WQXR-AM/FM—Beethoven: Piano Sonata #14 in c-sharp; **Pergolesi:** Concertino #3 in A.

8:00/WNYC—Orchestras of the Pacific. NHK Symphony Orchestra. **Mozart:** Sym #34 in C; **Takemitsu:** "Textures" for Orch.

8:05/WQXR-AM/FM—Vieuxtemps: Violin Cto #4 in d; **Elgar:** "Cockaigne" Ov.

9:00/WNCN—Gretry: *Le Magnifique:* Ov; **Haydn:** Flute Qt #3 in D, Op. 5.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Alexis Weissenberg. **Chopin:** Piano Cto #1 in e; **Debussy:** *Prelude to the Afternoon of a Faun;* **R. Strauss:** *Don Juan.*

Tues., Aug. 19

3:00/WNCN—Brahms: Piano Trio #1 in B, Op. 8; **Vivaldi:** Cto for Strings & Continuo in C.

WNYC—Bernstein: *Dybbuk;* **Carter:** 8 Etudes and a Fantasy.

4:00/WQXR-AM/FM—Rossini: Introduction, Theme & Variations; **Herold:** *Zampa:* Ov.

5:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in B-Flat, Op. 2, #7; **Corelli:** Cto Grosso in F, Op. 6, #6.

6:00/WNCN—Vivaldi: Cto for 2 Guitars in G; **Mozart:** Sonata for Violin & Piano in G.

7:03/WQXR-AM/FM—Handel: Organ Cto #5 in F, Op. 4; **Copland:** Duo for Flute & Piano.

8:00/WNCN—Boyce: Cto Grosso in B-Flat; **Nardini:** Sonata #1 in B-Flat.

WNYC—St. Louis Symphony Orchestra. Michael Tilson Thomas, conductor. **Ives:** "Holidays" Sym; **Mozart:** Violin Cto #5 in A.

8:05/WQXR-AM/FM—Vieuxtemps: Violin Cto #4 in d.

9:00/NCN—Buxtehude: Fugue a la Gigue in C; **Beethoven:** Cto for Piano #3 in c, Op. 37.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, August 13–15 and 18–19

❷ **WCBS**
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❺ **WNYW**
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❼ **WABC**
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⓫ **WPIX**
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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the summer season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/A Message From Garcia
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Wed/**Movie:** The Silent One
Thu/Sometimes I Don't Love My Mother
Tue/**Movie:** Follow That Bird (cc)

6:30
❷ ❹ News
❺ Fat Albert
❾ 700 Club
⓫ Great Space Coaster
🅗 Mon/The Best of Braingames
🅢 Mon/All the Years

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Thu/**Movie:** He Makes Me Feel Like Dancin'
Fri/Survival Series
Mon/Welcome Home, Jellybean
🅢 Wed/**Movie:** Rhinestone (cc)
Thu/The Paper Chase
Mon/**Movie:** BMX Bandits

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Scooby Doo
🅗 Tue/The Blunders Show
🅢 Fri/All the Years
Tue/Bambinger

8:00
❺ Jayce and the Wheeled Warrior
⓫ GoBots
⓭ Reading Rainbow
🅗 Wed/**Movie:** St. Helens
Thu/**Movie:** The Mysterious Stranger
Fri/**Movie:** Sheena
Mon/**Movie:** A Piano for Mrs. Cimino (cc)
Tue/**Movie:** The Four Seasons
🅢 Fri/**Movie:** The Silent One
Tue/**Movie:** Falling in Love (cc)
🅦 Fri/Rick Springfiield

8:30
❺ The Flintstones
❾ Romper Room
⓫ Robotech
⓭ Mister Rogers
🅢 Mon/Peter and the Wolf

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Little Rascals
⓭ Sesame Street (cc)
㉛ Body Electric
🅢 Wed/Huey Lewis
Thu/Come Along With Me
🅦 Wed/**Movie:** Summer Rental
Thu/**Movie:** Cat People
Fri/**Movie:** Breach of Contract
Mon/**Movie:** The Gift
Tue/**Movie:** Silverado

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Gidget
⓫ The Munsters
㉛ Tue/Madeleine Cooks
🅗 Thu/**Movie:** The Empire Strikes Back (cc)

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ Bionic Woman
❾ The Monkees
⓫ Odd Couple (except Fri)
Fri/Keys to Success
㉛ Tue/On Our Own
🅗 Wed/**Movie:** Follow That Bird (cc)
Fri/**Movie:** Reunion at Fairborough (cc)
Mon/**Movie:** Secret Places
Tue/**Movie:** Curse of the Pink Panther
🅢 Wed/**Movie:** This Could Be the Night
Thu/**Movie:** The Horse's Mouth
Fri/**Movie:** Young Man With Ideas
Mon/**Movie:** Kind Hearts and Coronets
Tue/**Movie:** Gun Glory

10:30
❷ New Card Sharks
❹ Sale of the Century
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Lifestyles of the Rich and Famous
❾ Bewitched
⓫ Wed/**Movie:** Blondie Brings Up Baby (1940)
Thu/**Movie:** Blondie for Victory (1942)
Fri/**Movie:** Blondie Hits the Jackpot (1950)
Mon/**Movie:** Blondie's Big Moment (1947)
Tue/**Movie:** Blondie's Hero (1950)
🅦 Wed/**Movie:** The Woman in Red
Thu/**Movie:** The Warriors
Fri/**Movie:** Savage Streets
Mon/**Movie:** The Man With One Red Shoe

11:30
❹ Scrabble
❺ Divorce Court
❼ Wed–Fri/New Love American Style
Mon–Tue/Double Talk
❾ I Dream of Jeannie
🅗 Wed/TV Around the World With George Plimpton
🅢 Fri/**Movie:** Top Secret!
Tue/**Movie:** Weird Science (cc)
🅦 Tue/The Private History of a Campaign That Failed

12 NOON
❷ Press Your Luck
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
🅗 Wed/**Movie:** Weird Science (cc)
Thu/**Movie:** Curse of the Pink Panther
Fri/**Movie:** Ten From Your Show of Shows
Mon/**Movie:** Sheena (cc)
Tue/**Movie:** Six Weeks
🅢 Wed/**Movie:** National Lampoon's European Vacation (cc)
Thu/**Movie:** BMX Bandits
Mon/Young (at Heart) Comedians Special

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** The House on Greenapple Road (1970)
Thu/**Movie:** Santee (1973)
Fri/**Movie:** Whose Life Is It Anyway? (1981)
Mon/**Movie:** Our Time (1974)
Tue/**Movie:** Diane (1956)
🅦 Wed/**Movie:** Silverado

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
🅢 Fri/Faerie Tale Theatre (cc)
🅦 Thu/**Movie:** Cavegirl
Fri/**Movie:** Killing Heat
Mon/**Movie:** Certain Fury
Tue/**Movie:** Breach of Contract

1:05
🅢 Tue/Rappaccini's Daughter

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅗 Wed/**Movie:** Enola Gay (cc)
Fri/**Movie:** The Four Seasons
🅢 Mon/**Movie:** Curse of the Pink Panther

2:00
❹ Another World
❺ I Love Lucy
❼ One Life to Live
❾ Let's Make a Deal
🅗 Thu/**Movie:** A Piano for Mrs. Cimino (cc)
Mon/**Movie:** To Catch a King (cc)
Tue/**Movie:** You Light Up My Life
🅢 Wed/**Movie:** Rhinestone (cc)
Thu/**Movie:** We Are Not Alone
Fri/**Movie:** Weird Science (cc)
Tue/The Paper Chase

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Tom and Jerry

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Gumby
❼ General Hospital
❾ Hawaii Five-O
⓫ Mask
⓭ Wed/Food for Thought
Thu/Madeleine Cooks: Meatless Meals
Fri/Frugal Gourmet
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
🅦 Wed/**Movie:** Yellow Hair and the Fortress of Gold
Thu, Tue/**Movie:** Love Letters
Fri/**Movie:** Breach of Contract
Mon/**Movie:** Warning Sign

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons: More Heat!
🅗 Fri/Welcome Home, Jellybean
Tue/**Movie:** Follow That Bird
🅢 Mon/All the Years

4:00
❷ Quincy (except Mon)
Mon/Daytime Lovers
❹ Love Connection
❺ He-Man
❼ Sale of the Century
❾ Vega$
⓫ G. I. Joe
⓭ Sesame Street (cc)
🅗 Wed/The Blunders Show
Thu/Braingames
Mon/**Movie:** The Mysterious Stranger
🅢 Wed/Peter and the Wolf
Thu/**Movie:** Star Fleet: Space Quest for F-01
Fri/**Movie:** The Silen One
Mon/Pick Me Up at Peggy's Cove
Tue/Come Along With Me

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
⓫ The Jetsons
㉛ World TV Presents
🅗 Wed/**Movie:** The Silent One
Thu/**Movie:** He Makes Me Feel Like Dancin'
Fri/Survival Series
🅢 Mon/Peter and the Wolf
🅦 Thu/**Movie:** A Wedding

4:45
🅦 Mon/**Movie:** The General

5:00
❷ ❼ News
❹ Live at Five
❺ Charlie's Angels
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers
🅗 Tue/Sometimes I Don't Love My Mother
🅢 Tue/**Movie:** A Study in Scarlet
🅦 Wed/**Movie:** Where Is Parsifal?
Fri/Rick Springfield
Tue/**Movie:** The Boy Who Left Home

5:30
⓭ Reading Rainbow (cc
㉛ Wed/Everything Else
Thu/Black Viewpoin
Fri/Media Arts
Mon/Insight With Earl Weber
Tue/Focus on Womer
🅗 Thu/**Movie:** Sword c the Valiant
Fri/Video Jukebox
Mon/Welcome Home, Jellybean
🅢 Wed/**Movie:** A Stud in Scarlet

5:45
㉛ News From City Hal

Weeknights, August 13–15 and 18–19

VED., AUG. 13

0
4 7 News
Three's Company
Hart to Hart
Gimme a Break
New Jersey Network
ews

30
Too Close for
omfort
Benson
Nightly Business
port
Doctor Who
W Kenny Rogers and
olly Parton Together
The Lilith Summer

00
4 7 News
M*A*S*H
$100,000 Pyramid
The Jeffersons
This Old House (cc)
Nightly Business
eport
The
oneymooners . . . The
ost Episodes (cc)

30
Wheel of Fortune
New Newlywed Game
P.M. Magazine
Entertainment
onight
Baseball: Mets vs.
hiladelphia (concludes
10)
News
MacNeil/Lehrer
ewsHour
Long Island Report
Movie: Follow That
ird (cc)
Baseball: Yankees vs.
leveland (concludes
t 10)

:00
Special: Bon Voyage
harlie Brown
Highway to Heaven
Movie: Chiefs (1983).
onclusion. Charlton
eston, Wayne Rogers.
Part I, Mon., Aug. 11 at
p.m.)
Perfect Strangers (cc)
Special: Frank
inatra—A Concert for
he Americas
National Geographic
pecial
Video Music Box
Movie: Secret Places
Brothers (cc)

:30
Mr. Sunshine
You Gotta Have Art
The Frantics

:00
Gimme a Break
MacGyver
Summerfare
Rodgers and
Hammerstein
Nicaragua Was Our
Home
Movie: The Wild Life
Movie: National
Lampoon's European
Vacation (cc)

9:30
2 **Pilot:** Rita
You Again?

10:00
2 CND Hews Hour
4 Phil Donahue
Examines the Human
Animal: War and
Violence
5 9 11 News
7 Hotel
13 Normandy to Berlin
31 Right to Know
N **Movie:** Camila
W **Movie:** Weird Science

10:30
11 News
31 Doctor Who

10:45
S Celebrity Lifestyles

11:00
2 4 7 News
5 M*A*S*H
9 Hangin' In
11 Odd Couple
13 The Berlin Wall
21 The Bounder
H TV Around the World
With George Plimpton
S **Movie:** Laura

11:30
2 T. J. Hooker
4 Tonight Show
5 Current Affair
7 Nightline
9 Bizarre
11 The Honeymooners
13 **Movie:** Noon Wine
(1972). Fred Ward.
Lovely drama depicting a
Texas farm family whose
lives are altered when a
stranger wanders onto
their property; based on a
1937 Katherine Anne
Porter short story.
21 Nightly Business
Report
H **Movie:** Commando
W **Movie:** Sex-A-Vision

12 MIDNIGHT
5 Mission: Impossible
7 Headline Chasers
9 Merv Griffin Show
11 Star Trek
21 Long Island Report
N **Movie:** The Coca
Cola Kid

12:30
4 David Letterman
7 Lifestyles of the Rich
and Famous

12:40
2 **Movie:** The Kirlian
Witness (1984). Nancy
Snyder.
S **Movie:** Purple Rain

12:45
W **Movie:** Silverado

1:00
5 Comedy Tonight
7 **Movie:** The Wrath of
God (1972). Robert
Mitchum.
9 Joe Franklin Show
11 Comedy Break
H **Movie:** Creepshow

1:30
4 11 News
5 Naked City

2:00
2 News
4 Price Is Right
9 **Movie:** The Triumph
of Hercules (1964). Dan
Vadis.
11 Christian Children's
Fund

2:30
4 Ben Casey
5 **Movie:** Malibu Beach
(1978). Kim Lankford.
11 Life and Times of
Grizzly Adams

2:40
S **Movie:** Commando

3:00
H **Movie:** The Big Score
W **Movie:** The Woman
in Red

3:05
7 Hollywood Close-up

3:30
4 Ben Casey
11 Emergency One

4:00
9 Joe Franklin Show

4:20
S Huey Lewis

4:30
4 Here's Lucy
11 Kung Fu
H **Movie:** This Is Spinal
Tap

5:00
4 Here's Lucy
9 News

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S Peter and the Wolf

THU., AUG. 14

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network
News
S The Paper Chase

6:30
5 Too Close for
Comfort
11 Benson
13 Nightly Business
Report (cc)
21 Doctor Who
W **Movie:** Cat People

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business
Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 P.M. Magazine
7 Entertainment
Tonight
9 Million Dollar Chance
of a Lifetime
11 News
13 MacNeil/Lehrer
NewsHour
21 Long Island Report
H **Movie:** National
Lampoon's European
Vacation

8:00
2 Price Is Right
4 Cosby Show
5 **Movie:** Hard Driver
(1973). Jeff Bridges.
Skillfully directed film
dealing with a backwoods
moonshiner who is a
racing fanatic; Bridges
delivers a realistic,
humorous performance.
7 Ripley's Believe It or
Not!
9 News
11 **Movie:** Forbidden
(1985). Jacqueline Bisset.
21 Wild America (cc)
31 Video Music Box
N **Movie:** The Gold
Diggers
S **Movie:** The Naked
Face
W **Movie:** The Warriors

8:30
4 **Special:** Family Ties
9 Family Feud
13 Currents
21 This Old House (cc)

9:00
2 Crazy Like a Fox
7 The Colbys
9 **Movie:** To Hell and
Back (1955). Audie
Murphy. Murphy stars in
this excellent war film
based on his
autobiography; good
battle sequences.
13 Comrades
21 Mystery!: Agatha
Christie Mysteries (cc)
31 Jazz in Exile
H **Movie:** The Empire
Strikes Back (cc)

9:30
4 Cheers

10:00
2 Trapper John, M.D.
4 Phil Donahue
Examines the Human
Animal: Woman and Man
5 11 News
7 20/20 (cc)
13 The Hammer and the
Cross
21 The Pallisers
31 On Our Own
N **Movie:** The
Confession
S The
Honeymooners . . . The
Lost Episodes
W **Movie:** Tuff Turf

10:30
11 News
31 Doctor Who
S **Movie:** Thief of
Hearts (cc)

11:00
2 4 7 News
5 M*A*S*H
9 Hangin' In
11 Odd Couple
13 Mystery!: Shades of
Darkness
21 The Bounder

11:15
H Howie Mandel

11:30
2 Night Heat
4 Tonight Show
5 Current Affair
7 Nightline
9 Bizarre
11 The Honeymooners
21 Nightly Business
Report

12 MIDNIGHT
5 Mission: Impossible
7 Headline Chasers
9 Merv Griffin Show
11 Star Trek
13 Masterpiece Theatre:
The Flame Trees of
Thika (cc)
21 Long Island Report
W **Movie:** Between the
Sheets

12:10
H **Movie:** Fright Night
(cc)

12:20
S **Movie:** The Cotton
Club

12:30
4 David Letterman
7 Lifestyles of the Rich
and Famous
N **Movie:** The Tenant

12:40
2 **Movie:** The Intruder
Within (1981). Chad
Everett.

1:00
5 Comedy Tonight
7 **Movie:** Made for Each
Other (1939). Carole
Lombard. First-rate soaper
about a struggling
married couple who battle
illness, money problems,
and an interfering
mother; nicely restrained
performances make this
film a gem.
9 Joe Franklin Show
11 Comedy Break

1:30
4 11 News
5 Star Search
W **Movie:** Cavegirl

2:00
2 News
4 Price Is Right
9 **Movie:** A Thousand
and One Nights (1968).
Jeff Cooper. A thousand
and one yawns!
11 Emergency One
H **Movie:** Key Exchange
(cc)

2:30
4 Ben Casey
5 **Movie:** Go Naked in
the World (1961). Gina
Lollobrigida.

2:35
S **Movie:** Love Child

3:00
11 Lifestyles of the Rich
and Famous
W **Movie:** Cat People

3:30
4 Ben Casey

3:40
H **Movie:** Bay Boy

4:00
9 Joe Franklin Show
11 Kung Fu

4:15
S **Movie:** BMX Bandits

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 One Step Beyond

5:25
H **Movie:** National
Lampoon's European
Vacation

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:45
S **Movie:** Starfleet:
Space Quest for F-01

FRI., AUG. 15

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network
News
H **Movie:** Girls Just
Want to Have Fun
S All the Years
W Kenny Rogers and
Dolly Parton Together

6:30
5 Too Close for
Comfort
11 Benson
13 Nightly Business
Report (cc)
21 Doctor Who
S Young (at Heart)
Comedians Special

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business
Report
W The Doors

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 P.M. Magazine
7 Entertainment
Tonight
9 **Baseball:** Mets vs.
St. Louis (concludes
at 10:30)
11 News
13 MacNeil/Lehrer
NewsHour
21 Long Island Report
H Ray Bradbury Theater

8:00
2 Twilight Zone
4 A-Team
5 **Movie:** My Side of the
Mountain (1969). Tudi
Wiggins.
7 **Football:** Cleveland
vs. Miami (concludes
at 11)
11 Keys to Success
21 31 Washington Week
in Review
H **Movie:** Romancing
the Stone (cc)
N **Movie:** Forever
Young
S **Movie:** Weird Science
W **Movie:** Warning Sign

8:30
11 **Baseball:** Yankees vs.
Kansas City (concludes
at 10:30)
13 21 31 Wall Street
Week

9:00
2 **Movie:** The Pirate
Movie (1982). Kristy
McNichol.
4 Miami Vice
13 Great Performances
21 **Special:** Benny
Goodman
31 Masterpiece Theatre:
The Flame Trees of
Thika (Part VI)

10:00
4 Phil Donahue
Examines the Human
Animal: Family and
Survival
5 News
31 P.O.V.
H **Movie:** Prizzi's Honor
N **Movie:** Cal
S **Movie:** Friday the
13th—The Final Chapter
W **Movie:** Savage Streets

10:30
9 11 News
13 Soundings
31 Doctor Who

SOLUTIONS TO LAST WEEK'S PUZZLES

B	A	C	K	L	A	S	H	■	R	E	L	I	E	F
R	■	O	■	E	■	U	■	■	■	N	■	C	■	R
A	R	C	H	I	V	E	S	■	E	N	Z	Y	M	E
N	■	O	■	S	■	Z	■	S	■	O	■	B	■	E
D	R	O	G	U	E	■	F	U	R	B	E	L	O	W
S	■	N	■	R	■	C	■	N	■	L	■	A	■	A
■	■	■	R	E	G	A	R	D	L	E	S	S	L	Y
S	■	C	■	■	■	T	■	I	■	■	■	T	■	S
T	U	R	N	D	O	W	N	A	B	E	D	■	■	■
A	■	E	■	U	■	A	■	L	■	N	■	I	■	N
L	E	A	D	E	N	L	Y	■	A	D	A	G	I	O
L	■	M	■	C	■	K	■	O	■	U	■	N	■	W
I	N	T	R	A	Y	■	O	V	E	R	C	O	M	E
O	■	E	■	R	■	■	■	A	■	E	■	R	■	L
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TELEVISION

11:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Hangin' In
⓭ **Movie:** Jabberwocky (1977). Michael Palin.
㉑ Fawlty Towers

11:30
❷ **Movie:** Last of the Great Survivors (1983). Pam Dawber.
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ **Movie:** Bride of the Monster (1956). Bela Lugosi. A mad scientist increases the size of humans by stretching his victims; strictly grade z!
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** Body Girls

11:40
🅢 **Movie:** Top Secret!

12 MIDNIGHT
❺ Mission: Impossible
❼ New York Hot Tracks
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Le Chevre

12:15
🅗 Billy Crystal—Don't Get Me Started

12:30
❹ Friday Night Videos

1:00
❺ Comedy Tonight
❾ Joe Franklin Show
⓫ Comedy Break
🅦 **Movie:** Killing Heat

1:15
🅗 **Movie:** Surf II

1:20
🅢 **Movie:** The Lost Empire

1:30
❺ Coors Concert
❼ Lifestyles of the Rich and Famous
⓫ News

1:40
❷ **Movie:** Family Flight (1972). Rod Taylor. Good adventure story that has a private plane crashing in the desert and a family fighting for their lives; strong performances.

2:00
❹ News
❼ **Movie:** Night Cries (1978). Michael Parks.
❾ **Movie:** Robin Hood and the Pirates (1961). Lex Barker.
⓫ Keys to Success

2:30
❹ Price Is Right
❺ **Movie:** Castle on the Hudson (1940). John Garfield.
⓫ Emergency One!

2:45
🅗 Video Jukebox

2:50
🅢 Washingtoon

3:00
❹ Music City USA
🅦 **Movie:** Warning Sign

3:08
❷ **Movie:** She Cried Murder (1973). Telly Savalas.

3:15
🅗 **Movie:** Gimme an "F"

3:25
🅢 Young (at Heart) Comedians Special

3:30
❹ Hit City
⓫ Kung Fu

4:00
❹ Ben Casey
❼ Headline Chasers
❾ Joe Franklin Show

4:30
⓫ One Step Beyond

4:37
❷ Newsmakers

4:50
🅢 Faerie Tale Theatre (cc)

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report
🅗 Robert Klein on Broadway

5:07
❷ **Movie:** The Connection (1973). Charles Durning.

5:30
❹ Here's Lucy
❾ ⓫ News

MON., AUG. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 **Movie:** BMX Bandits

6:15
🅦 **Movie:** The River Rat

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅗 **Movie:** National Lampoon's European Vacation

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Victory Garden
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅢 Washingtoon

8:00
❷ Scarecrow & Mrs. King
❹ Valerie
❺ **Movie:** Death Scream (1975). Cloris Leachman. True story of fifteen neighbors who witnessed a killing and refused to get involved; good script and skillful acting by an all-star television cast.
❼ **Baseball:** TBA (concludes at 11)
❾ News
⓫ **Special:** A Hollywood Salute to General Jimmy Doolittle
㉑ National Audubon Society Special
㉛ Video Music Box
🅗 **Movie:** Bustin' Loose
🅝 **Movie:** Boudu Saved From Drowning
🅢 **Movie:** Commando
🅦 **Movie:** The Man With One Red Shoe

8:30
❹ Amazing Stories
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ Kate & Allie
❹ **Movie:** Little Gloria . . . Happy at Last (1982). Part I. Angela Lansbury. Interesting mini-series involving the 1934 child-custody case of ten-year-old heiress, Gloria Vanderbilt.
❾ **Movie:** First, You Cry (1978). Mary Tyler Moore. Compelling drama about news correspondent Betty Rollin and her experience with breast cancer; Moore is terrific.
⓭ American Masters
㉑ Nature of Things
㉛ Music of the Big Bands

9:30
❷ Newhart
🅗 TV Around the World With George Plimpton
🅢 Bizarre '86 (cc)

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ The Price
㉑ National Geographic Special
㉛ Alive From Off Center
🅗 Billy Crystal—Don't Get Me Started
🅝 **Movie:** The Little Theater of Jean Renoir
🅢 **Movie:** Curse of the Pink Panther
🅦 **Movie:** The Gift

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
㉑ The Bounder
🅗 **Movie:** The Final Terror

11:30
❷ Magnum, P.I.
❹ Best of Carson
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
🅦 **Movie:** Between the Sheets

12 MIDNIGHT
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Mephisto
🅢 Young (at Heart) Comedians Special

12:30
❹ David Letterman
❼ Lifestyles of the Rich and Famous
🅗 **Movie:** Fright Nigh

12:40
❷ **Movie:** A Summer Without Boys (1973). Barbara Bain.

1:00
❺ Comedy Tonight
❼ **Movie:** The Gypsy Moths (1969). Burt Lancaster, Deborah Ker
❾ Joe Franklin Show
⓫ Comedy Break

1:30
❹ ⓫ News
❺ Naked City
🅢 **Movie:** Laura
🅦 **Movie:** Certain Fury

2:00
❷ News
❹ Price Is Right
❾ **Movie:** Land of Celt Ghosts (1979). Richard Basehart. Boooooo!
⓫ Christian Children's Fund

2:20
🅗 **Movie:** National Lampoon's European Vacation

2:30
❹ Ben Casey
❺ **Movie:** Circle of Tw (1982). Richard Burton, Tatun O'Neal. Trashy film of a 60-year-old arti who falls in love with a teenager; Burton's talent are completely wasted.
⓫ **Movie:** The Battle of the Bulge (1966). Henry Fonda.

3:00
🅦 **Movie:** The Gift

3:10
🅢 **Movie:** Who's Afraid of Virginia Woolf?

3:30
❹ Ben Casey

3:55
🅗 **Movie:** The Bay Boy

4:00
❾ Joe Franklin Show

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News

5:25
🅢 **Movie:** Kind Hearts and Coronets

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., AUG. 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Threshold
🅢 **Movie:** Falling in Love (cc)

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅦 The Private History of a Campaign That Failed

7:00
❷ ❹ ❼ News

M*A*S*H
$100,000 Pyramid
The Jeffersons
Profiles of Nature
Nightly Business
eport

30
Wheel of Fortune
New Newlywed Game
P.M. Magazine
Entertainment
onight
Million Dollar Chance
f a Lifetime
Baseball: Yankees vs.
eattle (concludes at 10)
MacNeil/Lehrer
ewsHour
Long Island Report

:00
Simon & Simon (cc)
***Movie:** Little*
loria . . . Happy at Last
1982). Part II. Angela
ansbury. (Part I, Mon.,
ug. 18 at 9 p.m.)
Movie: Plague (1979).
ate Reid.
Who's the Boss? (cc)
News
Nature (cc)

31 Video Music Box
H **Movie:** Missing in Action 2: The Beginning
N **Movie:** The Coca Cola Kid
S The Paper Chase
W **Movie:** Silverado

8:30
7 Growing Pains (cc)
9 Family Feud
13 Innovation

9:00
2 Magnum, P.I.
7 Moonlighting (cc)
9 **Movie:** I Want to Keep My Baby (1976). Mariel Hemingway. Poignant social drama of a teenage girl who has a baby and is forced to care for it herself; *superb* screenplay and a beautiful performance by Hemingway.
13 Nova
21 *Masterpiece Theatre:* The Flame Trees of Thika (cc)
31 Mystery!: Agatha Christie's Crime I

10:00
2 The Equalizer
4 1986
5 11 News
7 Spenser: For Hire (cc)
13 The Price
21 The Sandbaggers
31 Presente
H Training Camp: The Bulls Are Back
N **Movie:** Secret Places
S **Movie:** Weird Science

10:30
9 **Baseball:** Mets vs. Los Angeles (concludes at 1 a.m.)
11 News
31 Doctor Who
H **Movie:** Tightrope (cc)
W **Movie:** Savage Streets

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 The Bounder

11:30
2 Simon & Simon
4 Tonight Show
5 Current Affair
7 Nightline
11 The Honeymooners

21 Nightly Business Report

11:45
S **Movie:** The Naked Face

12 MIDNIGHT
5 Mission: Impossible
7 Headline Chasers
11 Star Trek
13 Austin City Limits
21 Long Island Report
N **Movie:** The Gold Diggers
W **Movie:** Wild Dallas Honey

12:30
4 David Letterman
7 Lifestyles of the Rich and Famous
H **Movie:** The Wild Life

12:40
2 **Movie:** Mirror, Mirror (1979). Janet Leigh.

1:00
5 Comedy Tonight
7 **Movie:** Moment to Moment (1966). Jean Seberg.
9 Joe Franklin Show

11 Comedy Break

1:15
W **Movie:** Breach of Contract

1:30
4 11 News
5 Naked City

1:40
S Bizarre '86

2:00
2 News
4 Price Is Right
9 **Movie:** Mysteries of the Mind (1978). Hugh Douglas. Interesting documentary which examines psychics.
11 Keys to Success

2:10
H **Movie:** Gimme an "F"

2:15
S As Is

2:30
4 Ben Casey
5 **Movie:** The Disappearance (1977). Donald Sutherland.

11 Kung Fu

3:00
W **Movie:** Silverado

3:30
4 Ben Casey
11 **Movie:** The Grissom Gang (1971). Kim Darby.

3:50
S Rappaccini's Daughter (cc)

3:55
H **Movie:** The Seduction

4:00
9 Joe Franklin Show

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News

5:10
S Alice the Chimp

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S **Movie:** Somewhere, Tomorrow

Weekend, August 16–17

SAT., AUG. 16

:00
Sonrisas
Young Edition
David Toma Show
It's Your Business
H **Movie:** All of Me
S **Movie:** Chariots of Fire

6:30
2 Patchwork Family
4 Lorne Greene's New Wilderness
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats

7:00
4 Hickory Hideout
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Voltron

7:30
2 Kidsworld
4 Cliffwood Kids
5 Wonderama
7 Kids, Incorporated
9 In Depth
11 Thunderbirds
H Paddington Goes to *the Movies*

8:00
2 The Wuzzles
4 Snorks
5 **Special:** Deadline
7 Pink Panther and Sons
9 In the Black: Keys to Success
11 Sports: One-on-One
13 Adam Smith's Money World
H Warriors of the Wind

8:30
2 Berenstain Bears
4 Gummi Bears
5 Rainbow Brite
7 The Littles (cc)
9 Meet the Mayors
11 FTV
13 Wall $treet Week
S **Movie:** Pagan Love Song

9:00
2 Jim Henson's Muppets, Babies, and Monsters

4 Smurfs
5 Popples
7 Bugs Bunny/Looney Tunes Comedy Hour
9 BJ and the Bear
11 **Movie:** Mr. Moto Takes a Chance (1938). Peter Lorre.
13 Washington Week in Review (cc)
W **Movie:** The Go Masters

9:30
5 Ulysses
13 John McLaughlin: One-on-One (cc)
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Wonder Woman
7 Laff-a-Lympics (cc)
9 Solid Gold
13 World Chess Championship 1986
31 Body Electric
H TV Around the World With George Plimpton
S **Movie:** All Fall Down

10:30
4 Punky Brewster
7 Ewoks and Droids
11 Puttin' On the Hits
31 Reading Rainbow
H **Movie:** Enola Gay (cc)

11:00
2 Richie Rich
4 Alvin
5 **Movie:** The Searchers (1956). John Wayne. A man searches relentlessly for his niece who has been kidnapped by Indians; *exciting, first-rate* Western with great photography and good performances.
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City

11:15
W **Movie:** Lonely Hearts

11:30
2 Dungeon and Dragons
4 Kidd Video
7 Galactic Guardians (cc)
13 Open Mind

31 Why in the World

12 NOON
2 Pole Position
4 Mr. T
7 Weekend Specials (cc)
9 Whiz Kids
11 Wrestling
13 Summerfare: Jersey Jazz Guitars
21 Gourmet Cooking (cc)
31 Video Music Box
S **Movie:** Turk 182! (cc)

12:30
2 Charlie Brown and Snoopy Show
4 Spiderman and His Amazing Friends
7 American Bandstand
21 This Old House (cc)

1:00
2 Kidsworld
4 Ben Casey
9 **Movie:** Girl Happy (1965). Elvis Presley. Presley sings his heart out in a Ft. Lauderdale nightclub; same old plot, different songs.
11 **Movie:** Salt in the Wound (1972). George Hilton. Touching story of a black American soldier during W. W. II who comes to love a little Italian boy.
13 The Spanish Civil War
21 Kathy's Kitchen
31 Heart of the Dragon
H **Movie:** Threshold
W The Private History of a Campaign That Failed

1:30
2 Kidsworld
5 **Movie:** It Came From Outer Space (1953). Richard Carlson.
7 New York Hot Tracks
21 Frugal Gourmet

2:00
2 **Special:** Swimming and Diving Championships
4 Baseball Pregame
13 The Spanish Civil War
21 Victory Garden
31 World TV Presents
S **Movie:** Follow That Bird (cc)

2:15
4 **Baseball:** Yankees vs. Kansas City or Mets vs. St. Louis (concludes at 5)

2:30
7 Hollywood Close-up
21 Magic of Oil Painting

3:00
7 Beyond Fear
9 **Movie:** Speedway (1968). Elvis Presley. Presley sings his heart out *in a racing car; fast car, slow movie.*
11 Star Games
13 American Masters
21 **Movie:** The Firemen's Ball (1967). Josef Sebanek.
H **Movie:** All of Me
W **Movie:** Perfect

3:15
5 **Movie:** Kung Fu Killers (1972)

3:30
7 World Cup Skiing
S **Movie:** Chariots of Fire

4:00
2 **Golf:** The International
11 Dance Fever
13 The Great Space Race
31 World Chronicle

4:30
7 Wide World of Sports
11 Puttin' On the Hits
31 Cambridge Forum Presents
H **Movie:** Arthur

5:00
2 Sports Special
4 **Golf:** Nestle's Women's World Championship
5 Mission: Impossible
9 Greatest American Hero
11 Fame
13 Nova
21 Rodgers and Hammerstein
31 All About TV
W **Movie:** Blazing Saddles

5:30
31 Cityscope

6:00
2 **Special:** The *Pumpkin Full of* Nonsense
4 7 News
5 What's Happening Now?
9 Wrestling
11 Star Trek
13 National Geographic Special
31 Modern Maturity
S Huey Lewis

6:30
2 4 7 News
5 Small Wonder
31 Eye on Dance
H **Movie:** Ordeal of *Innocence*
W **Movie:** The Man With One Red Shoe

7:00
2 9 News
4 Strictly Business
5 Check It Out
7 It's a Living
11 The Jeffersons
13 Newton's Apple (cc)
21 Nature
31 Tony Brown's Journal
S **Movie:** Turk 182! (cc)

7:30
2 Up Front With Valerie Harper
4 Fight Back
5 Ted Knight Show
7 It's Great to Be a Long Islander
9 In Search Of
11 News
13 Wild America
31 John McLaughlin: One-on-One

8:00
2 Melba
4 Facts of Life
5 **Movie:** Man on a Tightrope (1953). Fredric March.
7 **Movie:** The Ewok Adventure (1984)
9 **Movie:** Jailhouse Rock (1957). Elvis Presley. Presley sings his heart out in jail; slick film, slick hair.

11 **Football:** *Giants vs.* Greenbay (concludes at 11)
13 Ancient Lives
21 Good Neighbors
31 *Tonight at Ferlinghetti*
H **Movie:** Commando
W **Movie:** Volunteers

8:05
N **Movie:** Girls Town

8:30
2 **Movie:** S.O.B. (1982). Julie Andrews, William Holden. A director must take drastic measures to save the career of an actress in this comedic *look at the film industry;* Andrews and Holden are marvelous.
4 227
21 Bless Me Father
31 *Looking East*

9:00
4 **Football:** Dallas vs. Los Angeles (concludes at 11)
13 Mystery!: Agatha Christie Mysteries II
21 Yes Minister
31 Hello Jerusalem
S **Movie:** The Killing Fields (cc)

9:30
21 Butterflies
H **Movie:** Missing in *Action 2: The Beginning*

10:00
5 News
7 Love Boat
9 Wrestling
13 Rockin' and Rollin' With Phil Spector
21 **Special:** Good Time Rock 'n' Roll
31 Alive From Off Center
N **Movie:** The Cars That Eat People
W **Movie:** National Lampoon's European Vacation

10:30
5 Black News
31 Barry Harris

11:00
2 4 7 11 News
5 M*A*S*H

❾ Jackie Gleason Show
⓭ **Movie:** The Man Who Fell to Earth (1976). David Bowie.

11:15
Ⓗ George Carlin

11:30
❹ Saturday Night Live
❺ **Football:** Jets vs. Cincinnati (concludes at 2:30 a.m.)
❼ News
❾ **Movie:** Beyond the Door (1974). Juliet Mills.
⓫ Tales From the Darkside
㉑ Comedy Tonight
Ⓢ Bizarre '86
Ⓦ **Movie:** Women at Play

11:45
❺ MTV Top 20 Video Countdown
❼ **Movie:** Summer Lovers (1982). Daryl Hannah.

12 MIDNIGHT
⓫ The Honeymooners
㉑ Alive From Off Center
Ⓝ **Movie:** Dodes' Ka-Den
Ⓢ **Movie:** Perfect Timing

12:15
Ⓗ **Movie:** The Border

12:30
⓫ Dempsey and Makepeace

12:45
❾ **Movie:** The Gun and the Nun (1971). Peter Duel.
Ⓦ **Movie:** Perfect

1:00
❹ Ghost Story

1:20
❼ **Movie:** The Seven Percent Solution (1976). Alan Arkin. Enjoyable film which answers the question of what would have happened if Sherlock Holmes had met Sigmund Freud; nice score and splendid cast.

1:30
❾ **Movie:** Aliens From Spaceship Earth (1979). Lynda Day George.
⓫ News

1:35
Ⓢ Huey Lewis

2:00
❹ This Week in Country Music
⓫ At the Movies

2:05
Ⓗ **Movie:** Once Upon a Time in America (short version)

2:30
❹ Ben Casey
❺ **Movie:** Inspector Clouseau (1968). Alan Arkin.
⓫ **Movie:** A Covenant With Death (1967). George Maharis.

2:35
Ⓢ **Movie:** Revenge of the Nerds

2:46
❷ News

3:00
Ⓦ **Movie:** The Man With One Red Shoe

3:30
❹ **Movie:** Battling Hoofer (1936). James Cagney.
❾ **Movie:** Dr. Cyclops (1940). Thomas Coley.

3:31
❷ **Movie:** Live Again, Die Again (1974). Walter Pidgeon, Donna Mills.

4:15
Ⓢ **Movie:** Follow That Bird (cc)

4:30
⓫ One Step Beyond
Ⓗ **Movie:** Apology

5:00
❷ **Movie:** A Cry for Help (1975). Robert Culp.
❾ News
⓫ One Step Beyond

5:30
⓫ News

SUN., AUG. 17

6:00
❺ Black News
❾ In Depth
⓫ Insight
Ⓢ Bernice Bobs Her Hair

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
Ⓗ **Movie:** Weird Science

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour
Ⓢ Just Friends

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ News
⓫ Ever Increasing Faith
Ⓗ Mr. Halpern and Mr. Johnson
Ⓢ The Lilith Summer

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
Ⓢ **Movie:** Somewhere, Tomorrow

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature of Things
Ⓗ Fraggle Rock (cc)
Ⓦ **Movie:** Ordeal by Innocence

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem
Ⓗ Fraggle Rock (cc)

10:00
❹ Essence
❺ **Movie:** Angels' Alley (1948). Leo Gorcey.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
㉑ Good Neighbors
Ⓗ **Movie:** Kelly
Ⓢ **Movie:** D.A.R.Y.L.

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)
㉑ Bless Me Father

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma Show
⓫ **Special:** Dayton Air Show
⓭ Reading Rainbow
㉑ Yes Minister
Ⓦ **Movie:** Weird Science

11:15
❺ **Movie:** The Lost Volcano (1950). Johnny Sheffield.

11:30
❷ Newsmakers
❹ News 4orum
❼ David Brinkley
❾ World Tomorrow
⓭ Soapbox
㉑ Butterflies

12 NOON
❷ **Movie:** Starsky and Hutch (1975). Paul Michael Glaser.
❹ McLaughlin Group
❾ Dr. Schuller
⓫ **Football:** Giants vs. Greenbay (concludes at 2)
⓭ Capitol Journal
㉑ Wall Street Week
Ⓗ **Movie:** Sword of Valiant
Ⓢ Bernice Bobs Her Hair

12:30
❹ Today in New York
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** One Frightened Night (1935). Wallace Ford.

1:00
❹ **Special:** Essence Television Superstars
❺ **Movie:** With Six You Get Eggroll (1968). Doris Day, Brian Keith. Nice comedy about a widow and widower who marry and move their children under the same roof; one of Day's best and funniest performances.
❼ Like It Is
❾ **Baseball:** Mets vs. St. Louis (concludes at 3:30)
⓭ Firing Line
Ⓢ **Movie:** That Forsyte Woman
Ⓦ **Movie:** Streets of Fire

1:30
❷ **Movie:** The Alpha Caper (1973). Henry Fonda. A parole officer, disenchanted with the system, convinces three paroled criminals to join him in a robbery scheme; weak script and slow-moving, but has a strong cast.
❹ Super Rock

2:00
❼ Ebony/Jet Showcase
⓫ This Week in Baseball
⓭ Great Performances
㉑ The Journey Inward
㉛ World TV Presents
Ⓗ **Movie:** St. Helens

2:30
❹ Exciting World of Speed and Beauty
❼ Greatest Sports Legends
⓫ **Baseball:** Yankees vs. Kansas City (concludes at 4:30)

3:00
❷ **Special:** Swimming and Diving Championships
❹ **Golf:** Nestle's Women's World Championship
❺ **Movie:** Law and Disorder (1974). Ernest Borgnine.
❼ **Special:** Elvis—The Echo Never Dies
㉑ **Special:** Benny Goodman
㉛ **Special:** 1986 Drum Corps World Championships
Ⓢ **Movie:** Night of the Comet
Ⓦ **Movie:** Fort Apache

3:30
❾ Kiner's Korner
⓭ Soundings

4:00
❷ **Golf:** The International
❹ Fight Back
❼ **Movie:** Bikini Beach (1969). Frankie Avalon.
❾ **Baseball:** Mets vs. St. Louis (concludes at 6:30)
⓭ Evening at Pops
Ⓗ Not *Necessarily* the News

4:30
❹ War of the Stars
⓫ Good Times
Ⓗ **Movie:** Mothers Against Drunk Driving

5:00
❹ Sportsworld
❺ Kojak
⓫ Fame
⓭ Comrades
㉑ National Audubon Society Special
㉛ Mystery!: Shades of Darkness (conclusion)
Ⓢ Just Friends
Ⓦ **Movie:** The Boy Who Left Home

6:00
❷ ❹ ❼ News
❺ **Movie:** Scorpio (1973). Burt Lancaster.
⓫ **Movie:** Crackers (1984). Donald Sutherland.
⓭ Currents
㉛ U.S. Nippon Newscope
Ⓢ **Movie:** National Lampoon's European Vacation (cc)
Ⓦ **Movie:** Grease

6:15
㉑ Wild America (cc)

6:30
❷ ❹ ❼ News
❾ Kiner's Korner
⓭ Washington Week in Review
Ⓗ **Movie:** Weird Science

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Sunday Movie
❾ Switch
⓭ Sands of Time
㉑ Austin City Limits
㉛ Japanese Theatre

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
❹ Code of Vengeance
❺ Star Search
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ National Audubon Society Special
㉑ **Special:** G. I. Jive
㉛ Odyssey
Ⓗ **Movie:** Volunteers
Ⓢ **Movie:** D.A.R.Y.L. (cc)
Ⓦ **Movie:** Weird Science

8:05
Ⓝ **Movie:** An Indecent Obsession

8:30
❾ Face-off

9:00
❷ **Special:** Circus of the Stars
❹ **Movie:** Phobia (1980). Paul Michael Glaser.
❺ Miracles of Love
❼ **Movie:** The China Syndrome (1979). Jack Lemmon, Jane Fonda. Powerful story of a man and woman who try to tell an unsuspecting public that a construction fault threatens the destruction of a nuclear power plant; great screenplay and solid performances by Lemmon and Fonda.
❾ New Jersey People
⓫ Please Let Me Live
⓭ Masterpiece Theatre: The Flame Trees of Thika
㉛ Mississippi Blues

9:30
❾ In Depth

10:00
❺ ⓫ News
❾ Straight Talk
⓭ The Price
Ⓗ **Boxing:** Mike Tyson Fight (live)
Ⓝ **Movie:** Suburbia
Ⓢ Brothers (cc)
Ⓦ **Movie:** Cavegirl

10:30
❺ Sports Extra
⓫ Christian Science Monitor
㉛ Club Date
Ⓢ The Frantics

11:00
❷ ❹ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
㉑ Fawlty Towers
Ⓢ **Movie:** Night of the Comet

11:30
❺ Seeing Things
❾ Jackie Gleason Show
⓫ The Honeymooners
㉑ Comedy Tonight
Ⓗ Not *Necessarily* the News

11:35
❼ News

11:45
❷ Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ Sports Machine
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Alive From Off Cer
Ⓗ **Movie:** The Jerk
Ⓝ **Movie:** Camilia
Ⓦ **Movie:** Streets of F

12:05
❼ News

12:20
❼ Sports

12:30
❹ Fridays
❺ Naked City

12:35
❼ **Movie:** Snowbeast (1977). Yvette Mimieu

12:40
Ⓢ **Movie:** Tigers in Lipstick

1:00
❷ Barnaby Jones
❾ **Movie:** Never Steal Anything Small (1959) James Cagney.
⓫ Tales From the Darkside

1:30
❹ **Movie:** The Jungle Book (1942). Sabu.
❺ David Susskind
⓫ News

1:40
Ⓗ **Movie:** Key Exchan

2:00
❷ News
⓫ Star Games

2:10
Ⓢ **Movie:** Purple Rain

2:20
❼ **Movie:** Destructors (1974). Michael Caine.

3:00
⓫ **Movie:** The Daring Game (1968). Lloyd Bridges.

3:20
Ⓗ **Movie:** Volunteers (cc)

3:30
❹ Visiones
❾ **Movie:** The Suspect (1944). Charles Laughton. Excellent thriller that has a man murdering his wife whe he falls in love with another woman; Laughton is great as the weak husband.

4:00
❹ First Estate: Religion in Review

4:10
Ⓢ **Movie:** National Lampoon's European Vacation (cc)

4:30
❹ News

5:00
❾ News
⓫ One Step Beyond

5:10
Ⓗ Mr. Halpern and Mr. Johnson

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:50
Ⓢ The Lilith Summer

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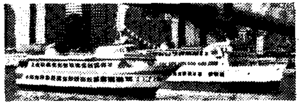

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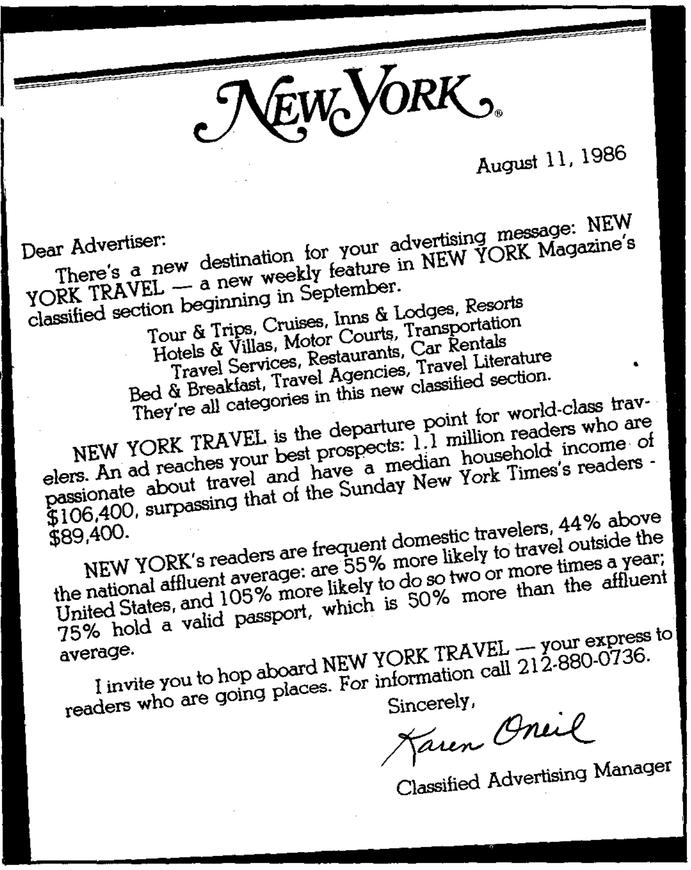

NEW YORK®

August 11, 1986

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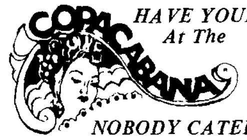

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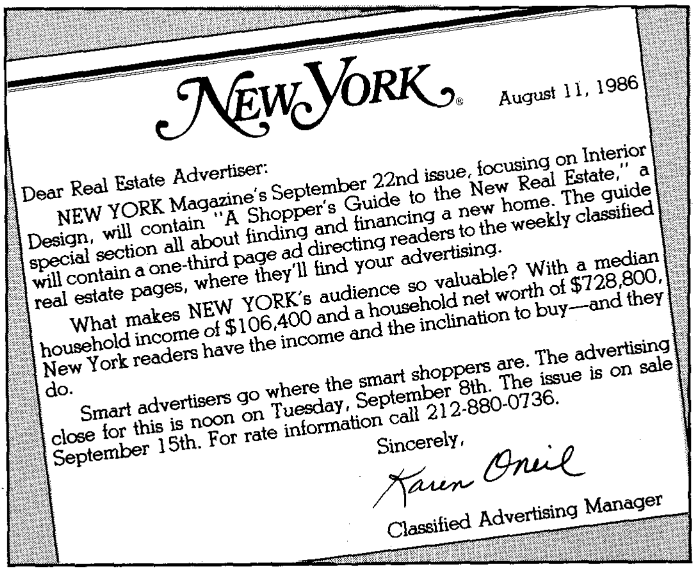
NEW YORK®

August 11, 1986

Dear Real Estate Advertiser:

NEW YORK Magazine's September 22nd issue, focusing on Interior Design, will contain "A Shopper's Guide to the New Real Estate," a special section all about finding and financing a new home. The guide will contain a one-third page ad directing readers to the weekly classified real estate pages, where they'll find your advertising.

What makes NEW YORK's audience so valuable? With a median household income of $106,400 and a household net worth of $728,800, New York readers have the income and the inclination to buy—and they do.

Smart advertisers go where the smart shoppers are. The advertising close for this is noon on Tuesday, September 8th. The issue is on sale September 15th. For rate information call 212-880-0736.

Sincerely,

Karen Oneil

Classified Advertising Manager

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24 Hour Superior Service.
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24 hr Prompt Service
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Delightful massage, home atmosphere.
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New York magazine now has direct telephone lines to its sales representatives in order to serve you better! Call Monday-Friday, 9-5.

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Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

Real Estate ads cost $22.25 per line (Flat Rate).

Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

Name ____________________
Street Address ____________________
City __________ State __________ Zip __________
Home Phone (for our records only) ____________________
Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______ Card Number ____________________
Exp. Date __________ Signature ____________________
Ad copy:

Please place my ad under the following heading ____________________

Please place the following ______ line ad ______ time(s), starting in the ______ issue. (On sale ______.)

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words a set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of yo ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. A ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address yo response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses direct to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted. A **of June 23, 1986, all checks for Strictly Personals must be certified.**

NEW!
Address Your Response This Way:

Box Number

New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

Very Pretty, Petite Blond—Intelligent, in my early 40's, successful and well-established in my own business. I'd like to hear from an interesting man, 35-48. Tell me a little about yourself. NYM S126.

Forever And A Day Wanted—By engaging, sophisticated, attractive, successful, professional, Jewish woman, 39, 5'6", slender. I wish to share what NYC offers and more with a successful, professional man under 50. Note/phone. NYM F038.

Ambitious Go-Getter!—Jewish businessman, ranks among the top ten percent nationally in his company. Knows how to get ahead and stay ahead! Very good athlete, age 31, rugged, masculine appearance, educated. Interested in meeting a very pretty, sexy, curvaceous, educated, Jewish woman, under age 32, who can appreciate and respect a self-made success. Photo, please. NYM F039.

Dynamite Doc, Seeks Match—To ignite with. She is a warm, beautiful, Jewish woman, 30 or under, tall, non-smoker, who would like to meet a handsome, caring, fun-loving MD, slim, 30's, to share true romance and create sparks. Note/photo. No photo - no response. NYM F040.

Looking For A Best Friend In Life?—I'm a slim, attractive woman publishing executive, late 30's, energetic, fun-loving, witty, warm and charming. I seek a Jewish man, 38-55, successful, sensitive, honest, who loves animals. He has a healthy self-image, is family-minded and unafraid of a relationship. Bio/photo. NYM F041.

Gentle, Pretty, Slim Brunette—Searching land and sea for tall, attractive, secure male, 31-39, to share summer breezes and perhaps more. Photo. NYM F045.

Caring, Sensitive, Loving Man—38, good-looking, NJ professional, seeks warm, attractive, Christian lady who is able to share and respond to feelings. Will exchange photo/note. NYM K939.

Handsome Romantic MD, 31—Seeks warm, energetic, caring, beautiful, Jewish female, 24-29. Photo, a must! NYM E496.

Dedicated, Professional Woman—34, 5'11", outdoorsy, would like to meet a kind, stable man. NYM E497.

Body And Soulmate—You're male, 35 plus, successful, with a zest for life and love; bright, positive, adventurous, sports fan, very athletic and trim, affectionate and desirous of intimacy with a slender, pretty professional of like qualities and humor. Your kids warmly welcomed. Your photo insures reply. NYM F037.

West-Sider—Kind, sensitive, affectionate, nice guy, 5'8", blue eyes, bearded, 165 solid lbs. from body-building and running, seeks special female: a muscular woman who can appreciate my preference for her look, and also wants to share feelings, hugs, travel, sports, movies, and the excitement of romance. I'm forty-three, much younger in spirit, energy, and appearance. Are you a kindred spirit, 29-40? Photo appreciated with reply. Dinner and flowers await. NYM F043.

Female Physician, 31—New to NY, Jewish, 5'7", attractive, lively, warm, seeks male, 30-40, interesting, verbal, strong-minded yet sensitive, fun, good sense of humor, who enjoys life. NYM S340.

Unique, Very Attractive—And very successful MD (my patients tell me I should be in Hollywood), looking for a match. I am 5'9", athletic, with the body of Sophia Loren. If you are strong, tall, handsome, 32-45, super-achiever and think you can handle me, please respond! Note/phone. NYM E494.

CT - Fairfield County—NYC, beautiful, happy fashion designer wants sweet, funny, good man, 50-60. Intelligence, good looks, success are no handicap. NYM K950.

Fashion Photographer—35, 175, 6', blond hair, blue-green eyes, excellent body, exceptional good looks with magnetic personality. Well-bred, college-educated, world-traveled. Sharp and quick-witted if the need be. Unbelievably and extraordinarily resourceful. Expert skier, scuba-diver and jet aircraft pilot. Financially secure, emotionally stable. Is considering the possibility of a relationship leading to marriage and family. Requirements are female, white, 22-32, 5'7" and taller. Extreme physical beauty and appeal and a need for a man who is a leader. No reply without photograph, note and phone. NYM F044.

Cerebral, Slim, Pretty, Sensitive—Athletic (tennis), Jewish, Manhattan woman, 5'5", 26, seeks soulmate. NYM K944.

Lady Has Immediate Opening—For male patron of the arts. For Pavarotti concerts, Met Opera opening gala, ballet, theater, dining, fun and sensuality. NYM E503.

Casting Call—Creative beauty, single, Jewish female, 25, (entertainment industry); seeks established, financially secure gentleman for marriage. Photo/phone. POB 799, NYC, NY 10185.

Bright, Attractive—Jewish female, 26, 5'7", enjoys sports, travel and more. Seeks relationship with quality Jewish male, over 5'9", 28-36, handsome, athletic, successful, sincere. Photo. NYM K945

That Certain Cachet—Desiring beau who is handsome as a Jaguar, as classy as a Mercedes, as fun as a Ferrari and as successful as a Rolls Royce. Revitalize your life with a frisky lady with dazzle, elegance and opulence—37, knockout, stylish dresser, great dancer and connoisseur of winners. Mr. Dynamic—I'm waiting. NYM F042.

A Way With Words—Handsome, sincere, successful, TV writer, 37, Jewish, seeks attractive, classy yet down-to-earth, professional woman, 25-36 - a notch above the rest with no need to flaunt it. Note/photo/phone. NYM K941.

Romance Without The Games—Single male, 30, handsome, sensitive, great sense of humor, financially secure, looking for a woman, 25-35, to talk to, laugh with and love. If you enjoy sports, theater, exploring the city and getting away to the country, sushi or a burger and brew, let's get together. NYM K942.

European Accent Preferred—By Europe-born, Manhattan, professional man, successful, tall, good-looking, very bright, and very affectionate. Looking for very beautiful, elegant, educated, and gentle woman, 36-46, who is not angry at the world, does not use drugs, avoids casual intimacy, and is not interested in astrology, reincarnation, health foods and such. Photo would be greatly appreciated and will be returned. NYM E498.

Very Handsome Attorney, 30—I long for a cheerful, moderately slim woman, highly principled, very bright, and nicely shaped. NYM E499.

An Interesting Mixture—Pretty and perky, yet sensitive and serious. 34-year-old executive, seeks fully-baked man. NYM K949.

Terrific Manhattan Coop—Comes with really pretty, blue-eyed, corporate exec, 41, 5'4", non-smoker. If you are solid, warm, equally successful, Jewish, with a sense of humor, let's meet, fall in love and trade up. Photo/phone. NYM K946.

Rich Young Lady—Seeks Jewish MD, lawyer/businessman, 37-48. NYM E459.

California Land Developer—Affluen gregarious male, seeks sharing fun, birtl days and laughing in public - tall, athleti I have no scars, tattoos or warrants for m arrest. One of a kind! Photo/note, pleas NYM K934.

Wife Wanted—Good-natured, attractiv professional man, 35, 5'8", 145, witl many interests, including the outdoors the ocean, travel and good conversation seeks attractive, intelligent woman. Photo, if available. NYM E477.

Voluptuous, Female Lawyer—International practice, 34, 5'5", 118, likes goo things life offers, seeks male, Jewisl counterpart. Photo, a plus. NYM E478.

Never A Dull Moment—Cute, blue-eyed outgoing, biotech sales Jewess, 35. Seek non-smoking, non-bald, non-short, zany smiling, unbridled, professional man, 30-42, appreciative of dance, music, singing his work, friends, the serenity of an exclusive relationship. Photo. NYM S338.

New In NYC—Southern gentleman, 22 5'11", blue eyes, looking for a real lady. I enjoy theater, fancy restaurants, movies tennis. Let's enjoy NYC together. Write soon. NYM E480.

Amazing But True—Still available, Jewish MD, handsome, witty, intelligent, 31, seeks nice, normal, bright, physically beautiful female to be no longer available with. NYM E481.

Pretty, Professional Woman—With joie de vivre, easy to talk to. Would be happy to meet warm, sensitive man with good sense of humor, for friendship, sharing, lasting romance, 45-50's. NYM K936.

I Am Now Worthy Of My Princess—I have conquered the dragons, created my Manhattan castle, and now seek to find a princess to share the victories. Are you my Sleeping Beauty? I want to claim you. Let me awaken you and kiss the sleep of boredom from your eyes. NYM E492.

Handsome, Witty DDS—Fun to be with, 29, athletic, non-smoker, Jewish, 6'1". Anxious to meet energetic, intelligent, slim, naturally pretty female with nice smile and a sense of humor. I'm looking for a friend to share common interests and explore new ones. Note/phone. A photo guarantees a response. NYM E507

Beautiful, Tall, Auburn Hair—47, professional, shapely, class, seeks businessman, 48-58. Enjoying career and success, serious-minded. Note/phone. NYM K958.

Intelligent, Attractive, Witty Woman—35, seeks man who enjoys food, NYC, great conversation, books, animals, romance. Note/photo/phone. NYM K948.

Lithe, Lovely, Leggy—Classy, happy lady, 39, 5'6", seeks attractive, Jewish man, 40's, with elan. Photo/bio. NYM E506.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

'anted: Bright, Witty, Educated—Pro- ssional man, 40-50. By: Very attractive, ight, thin, Northern NJ, executive wo- an, 40. Note/phone. NYM E483.

/oman Runner—Bright, attractive, off- eat, non-smoker, Jewish. Seeks man, 30- 5, to share hugs, city life, adventures, ruggles, triumphs. NYM E484.

ensitive CT Romantic—Seeks intelli- ent, sensual, attractive, divorced male, 6-46, for honest relationship. No smok- rs or drugs. Phone/photo. NYM E485.

/riter—33, 5'8", mischievous, with soft oice and gentle manner, seeks petite, dis- nctive female for uncliched romance. Iote/phot. NYM E486.

Iasculine Rogue—Successful business- ian, sophisticated, divorced, Jewish, 59, '11", vigorous and youthful. Brooklyn liff-dweller with a lovely co-op. Seeking omantic adventure with a sensual, varm, bright, curvy and trim, feminine emale, under 40. Photo, a must and hone number. NYM E487.

uccessful Advertising Executive—46, '1", unpretentious, sensitive, honest, ro- nantic, seeks bright, attractive, honest, ensuous woman, 25-35, for meaningful elationship. Photo/bio/phone. NYM E488.

Love Only Means Nothing In Tennis—Jewish professional, 25, sharp mind, athletic, super guy, great catch. Seeks attractive, slim, witty female, 21-26, for serious relationship. Photo, for quick reply. POB 3016, Fort Lee, NJ 07024.

Physician—32, male, Jewish, seeks female, medical professional, 22-33, to ride the roller coaster of life. NYM E490.

Attractive, Feminine Woman—Westchester/Fairfield entrepreneur, energetic, fun-loving, fit, likes music, restaurants, tennis, nature and travel. Seeks successful, well-rounded male, 45-60, with own interests who enjoys life and has a sense of humor. Photo/phone. NYM S339.

Can't Put It All—In three sentences but... 41-year-old professional, 5'6", 125 lb. woman who enjoys the outdoors, classical music and dining. Interested in an intelligent man with genuineness, depth and an enjoyment for life. Phone. NYM E491.

Casting Role Of Lovely Ingenue—To be wife of young, dynamic, company president and create our "Dynasty". Send photo/phone for audition. NYM K940.

One-Stop Shopping—Pretty health care professional, 34, enjoys sports, the outdoors, classical music, sushi, slapstick comedy and scary movies! Seeks tall, attractive, down-to-earth yet motivated, Jewish male, 32-40, with similar interests. Phone/photo. NYM E482.

You Don't Exist—The single man with warmth, energy, brains, confidence to care for exciting, successful woman, 55, who looks/thinks 40. NYM E493.

Widower Wanted To Woo—Wonderful widow. You are early 60's, Jewish, non-smoker, virile, handsome, tall, sincere, interested in performing arts and things salubrious. I am a very pretty, sensuous lady who wants to seriously connect again. Note/phone/photo, appreciated. NYM K947.

Handsome, Athletic Male, 30—Seeks attractive, self-confident Jewish female. Photo (a must)/phone/note. NYM E495.

Prominent, Provocative Lawman—31, seeks Jewish female, under 32, attractive in every respect. Phone. NYM E509.

Don Johnson Watch Out—Successful, good looking male, 30, looking for attractive woman who loves boating, fast cars, champagne and caviar evenings and long weekend getaways. Photo a must. Phone/bio. NYM K952.

Ladies! What Scares You—About us 70ish males? Professional, 6', Jewish male in that bracket, would love to meet lady with wit and sense of humor, who likes plays, music, good food, walks, dancing, travel - on group bus trips and otherwise - and the give and take of conversation one-on-one. Will answer all responses from west of the Hudson. Photo/bio/address/phone. NYM E510.

Reach Out For—A Westchester woman! Feminine, very well-educated, 35, very attractive, non-smoker. Enjoys water, sun, fire, running, dancing, laughter, dogs, ballet. Seeks genuine, bright, gentle, secure, happy man for sharing interests, romance. Bio/photo. NYM E511.

Handsome, Highly Successful—Businessman, 44, 5'10", fit, trim physique, Jewish, seeks only beautiful, very slim woman, 26-38. Photo, a plus. NYM K938

Reserved, Conservative Professional—Jewish male, 34, 5'7", seeks unpretentious, female counterpart. NYM K951.

Successful, Nassau County—Businessman (widower), young 65, 5'8", 155 lbs, Italian heritage. Enjoys tennis, travel, dining out and evenings at home. Sensitive, caring, unencumbered. Seeks someone with similar background. Looking for lasting relationship. Photo/note/phone, please. NYM E501.

Jewish Widower, 55—Trim and nice-looking, bright and intelligent. In "Who's Who". Sensitive and caring; interest in ballet, opera, movies, theater, symphony, pop music. I love the outdoors: biking, horseback riding, sailing. Sophisticated, international traveler, business executive. I enjoy an affluent lifestyle. Looking for a female, 45-65, very financially secure, to share the next 30 years. NYM E502.

Slender, Striking, Sophisticated—From NJ, 46, seeks sincere, successful, Jewish man with whom to share. NYM K943.

I'm Modest—So I won't tell you how terrific I am, but if you're an attractive, together man with a sense of humor and a spirit of adventure then maybe we should meet. I'm a Manhattanite, 30, looking forward to making new friends (and more?). Photo/phone, a plus. NYM K960

Female Wasp, 33—Recently relocated to NJ, exec, attractive, likes rock and roll, jogging, spectator sports (football, tennis), traveling. Seeks male counterpart. Only dynamos need apply. NYM K961.

Businessman—Professional, 49, sensitive, fun-loving, seeks affectionate lady for fine dining, love and romance. NYM E519.

Physician's Widow—Very pretty red head, 55, seeks tall, manly gentleman, 55-60. Does not have to be doctor, lawyer or Indian Chief. NYM S341.

Warm, Sincere, Jewish Man, 46 Years—Seeking warm, caring woman, 30's-40's, for serious relationship. NYM E512.

Spending Too Much Time—At The Office? Successful at everything but finding the one who makes it all worthwhile? Caring awfully nice, funny, attractive female, 5'6", Jewish exec, 29, with diverse interests from baseball to ballet, Mozart to Motown seeking warm, bright, accomplished, Jewish man, 29-39, who now has time to share good fortunes. Photo appreciated. NYM K953.

Italian-American Male, 28—Seeking attractive female to settle down with, age 24-34. Photo/phone/bio. NYM K954.

Very Handsome, Slender, Athletic—31, professional, looking for equally attractive and charming female with understated elegance. Photo/bio. NYM E513.

Sincere Male, 33 —6'1", 170 lbs, looking to start a relationship with a woman, 20-28. Phone/photo/note. NYM E514.

Soft, Sensual, Southern-Bred—Professional, Jewish female, who can really care and listen; seeks successful Jewish male, 40 plus, who feels at home on the upper west side. Note/phone. NYM E515.

Man, 55—Rebuilding country house, wants to meet city lady. Object: town and country companionship. NYM K955.

Warm, Attractive Artist—37, enjoys music, dancing, theater and travel. Seeks man, 35-45, 5'10" plus, who enjoys same for fun and companionship. Photo, please. NYM K956.

Ready To Laugh And Love—Vivacious, outgoing, LI, professional, Jewish widow, 49; seeks articulate gentleman, 50-60, who has a zest for life and romance. Phone, a must. Photo, please. NYM E516

Sensitive, Romantic Jewish Male—With professional degree, great sense of humor, non-smoker, likes animals, 39. Seeks very attractive, single Jewish female, 22-33, under 5'3" and less than 110 lbs, not previously married. Employment suggested (but not limited to) psychologist, teacher, librarian, nurse, paralegal. She should enjoy movies, TV, baseball, cooking, beaches, driving, shopping and rock music. She should be US-born and slim. Loose-style, shoulder-length, blond or reddish hair, with well made-up eyes. NYC or LI residence, a plus. NYM E517.

Man Seeks Woman—For committed, romantic relationship. I'm 38, enjoy music, film, pets, more? You? NYM E375.

Pretty, Intelligent, Engaging—Jewish exec, 30, seeks warm, attractive, accomplished male counterpart. NYM K957.

Petite, Young-Looking—Jewish female, 37, seeks honest, romantic, outgoing Jewish male, to enjoy laughter, dinners, jogging, the Mets, good friendship and conversation. Phone/photo. NYM E518.

I Have It All—Except my dream lady. I'm super-successful, 42, Jewish, good-looking, 6' and a genuinely nice guy. You are a knockout, classy but earthy, in 20's or 30's, with high self-esteem. No replies without a good photo. NYM K962.

Very Handsome Italian—30's, limo business, seeks truly pretty, fit lady, 20-30, for real relationship. NYM E461.

Svelte, Sexy, Swimmer—Financial exec, female, 32, loyal, gourmet cook, seeks athletic, sensitive, successful man, 30-40, for love and friendship. NYM E521.

Highly Successful Doctor Of Medicine—36, who has been mistaken for Burt Reynolds on many occasions - warm, sensitive, sincere and athletic constitute some other virtues. Seeks attractive and yet intelligent woman with sincerity of purpose, 24-37. Bio/photo and phone requested. NYM E520.

Man Needs Woman—To enjoy life together. I'm exec widower, 5'11", 170 lbs. I'm youthful, mid-fifties, but younger in body and mind, therefore your age is unimportant. Tell me about yourself. Photo, appreciated. NYM E365.

Pretty, Blond Stockbroker—33, many cultural interests. Socially outgoing yet warm and contented on the home front. Seeks successful professional, 30's for the possibility for real commitment. Should be sincere, communicative, gentlemanly, kind. Note/phone/photo. NYM S102.

Lovely, Lively Blueblood—38, prep school and Ivy-educated; warm, athletic, adventurous. Loves books, sports, travel, theater, friends. Seeks bright, secure, attractive man with curious mind, warm heart and humor. Similar background preferred. Photo/note. NYM S122.

Human Being, 26—Female law student, funny, down-to-earth, tall and quite attractive, loves the outdoors. Photo, a must. POB 1104 Little Falls, NJ 07013.

Single, Jewish Male, 28—Sincere, dependable, fit and trim, seeks same in Jewish female (23-34), willing to live in NJ. Phone/note. NYM E452.

Warm, Intelligent Lady—Looking for a real person to share some laughs, feelings and great conversation, 35-45. Note/photo, appreciated. NYM K921.

Looking For A Prince—But I'm no princess. I'm a 28-year-old artist, Jewish, slim, tall, talented and beautiful, with large, green eyes. Seeking a slim, confident man, 26-35, with an adventurous heart, who is ready to build a castle. Bio/phone, please. NYM E453.

Hey You guys!—Seeking super-funny fellow, 35-47, nice-looking, who likes his work, cats, kids, books, and redheads. I'm young 40's, divorced, 5'2", 116 lbs, career in the arts. Upper east side dweller. Don't smoke or drink but really left-of-center lifestyle. Humor, essential. Photo/phone/bio. NYM K922.

Small Town Girl—Looking for love in the big city. Jewish, 25, very pretty, successful east side executive, with a flair for fun, seeks Jewish professional with class, charisma and boyish charm to 35. Photo/phone/note, please. NYM K923.

Nothing Special—Jewish male, 58 (look 57), 6'. Decent-looking, successful executive. Sorry, no yachts, penthouse or other false claims. Instead offer sincerity and a flaky sense of humor. Looking for a lovely lady, over 40, to make nice to. All photos returned or entered in Miss America contest. NYM E454.

Special Lady—50ish, accomplished, wishes to meet interesting, financially secure man with sense of humor, interest in arts. Bio/photo. NYM E451.

STRICTLY PERSONALS

Born In Alsace-Lorraine—Very beautiful, slender woman with charm and personality, seeks cultured, successful gentleman who is emotionally stable, has high ethical standards and a sense of humor, for lasting relationship. You are: 40's-50's, attractive, unencumbered. I am poised, graceful, elegant, multilingual, financially secure; a sensitive, sensual woman with a loving disposition. My interests: home life, classical music, opera, art, theater, travel. NYM K915.

Rare Gem—Bright, attractive, petite female, 42. Good friend with lots to talk about. If you're a grown-up man, 40-50, let's talk. NYM E446.

Pretty, Oriental Female—CPA, 26, likes travel, music and fitness, seeks professional male, 25-32, to enjoy all NY has to offer. Note/photo, please. NYM K916.

Dimpled Smile—Fit, trim, class, style, good-looking, romantic, professional, Jewish, NJ man, 36, 5'6", likes rock/jazz, theater, dance, photography, excercise and more; seeks equally special woman, 26-35, up to 5'7". NY okay. No smoke, no drugs. Photos exchanged. NYM K917.

Nice-Looking, Single—Exec, 39, frequently in NYC, would like to meet lady, 25-35, happy, educated, athletic, likes fun and travel. Bio/photo/phone. NYM K918.

The Good Ones Are Not All Taken—Honest, attractive, slim, successful, easygoing nice guy, 40ish, wants the same qualities in an independent yet dependent, non-smoking female, Jewish counterpart, 30-40ish. Photo/phone. NYM E447.

Attractive, Sensitive Businesswoman—47, 5'6", Jewish, warm, caring and creative, non-smoking. Enjoys dining and dancing, theater, travel, good conversation and tradition. Seeks lasting relationship with Jewish male, 5'10" plus with compatible qualities. NYM K919.

Pretty, Bright Brunette—29, seeks kind, intelligent Jewish man. NYM E449.

Professional, Pretty, Blue-Eyed Blond—42, 5'6", full-figured/curvaceous, seeks an unattached, financially secure man with a melody in his heart. NYM E450.

Photographer—38, witty, cute. Seeks very attractive, stylish, intelligent lady, 25-35, to love and honor. Photo. NYM K920.

Handsome, Successful Businessman—And classical pianist, white, 30, 5'8". My interests include travel, reading, dancing, stimulating conversation, concerts, fine dining, sports, physical fitness, the beach. Looking for an extremely attractive, slim female for friendship and romance. Must love to laugh. Please send note/phone. Photo, a must. NYM E458.

Successful, Youthful Attorney—Well-traveled, late 30's, seeks bright, pretty, sensitive woman, age 25-35, for close friendship or more. Intelligence and basic decency a must. Note, phone and photo, please. NYM E460.

Opus Is Getting Married!—Oh, no! He was my last hope! I'm 28, pretty, sexy, voluptuous and fun. So quick! Help me see that life is still worth living! Males, 28-40, send proof of intelligence and sense of humor to: NYM E455.

Genuinely Different—Idealistic lawyer, Jewish, handsome, 34; loves adventure, romance, Israel, children and life. Seeks pretty, intelligent, open-minded, loving woman to share fun times and intimate feelings. Photo, please. NYM E456.

NY's Best Secret—31, male, handsome, non-smoker, farmer/professional businessman, world-traveler, financially successful, enjoys challenges and life, own farm, cultured, balanced city and country life. Seeking soulmate for marriage, family. She: alluring, sexy, strong character, Jewish descent, professionally successful, willing to make home the mountains, enjoys finer things in life, well-humored, ready for life-long adventure. Bio/phone/photo, optional. NYM E457.

Country Gentleman—Single parent, living in north Dutchess County; looking for athletic, romantic lady, 25-30's, who loves horses, outdoor, country life and lots of attention, leading to a long-term relationship. Photo/note. NYM K924.

Tall, NJ Lawyer—32, Jewish male; enjoys jazz, movies, golf, travel, history, mysteries. Wants to settle down with very intelligent, considerate, irreverent, slender, sexy, open-minded woman, 25-31, who possesses a sense of humor and values integrity and self-fulfillment over material success. Non-smoker. Photo. NYM E473.

I Want A Woman—I can share the Times with on Sunday morning. I'm 43, ex-Peace Corps. Enjoy jogging, theater, travel, MOMA, MMA, ethnic eateries, sunsets and Sondheim. NYM E474.

Attractive, Healthy, Unpretentious—Single, white male, 33, seeks egalitarian, monagomous relationship with independent female counterpart. Balance is my life's theme. A little of this - a little of that, with many hugs along the way. Phone/photo. NYM E475.

Beautiful Artist—Refined, Jewish, never married, seeks man for gallery openings, auctions, horse/dog shows, football games, marriage. POB 1114 NYC 10028.

Witty Enterprising Very Attractive, 26—Slim Modern Orthodox Jewish woman with sophistication and charm, seeks an intelligent, successful, handsome man of character and substance. NYM E476.

Not So Traditional—Very good-looking, professional, Village resident, 38, seeks pretty, slim, career-minded, artsy woman who is warm and sincere, yet exciting - with interests in travel, beach, music and good conversation, to share a caring relationship with an all-around easygoing guy. Phone/photo, please. NYM K932.

I Crave Man, 30-45—Sensual, with smarts, style, sense of absurd, to gently woo sultry, spirited, pretty, non-complacent, dark-eyed Jewish woman. Photo/note. NYM K933.

Attractive, Adventurous, Articulate—Jewish widow, 5'6", slim, blue-eyed brunette, would like to meet a man of quality and sensitivity, 50-65, to share tomorrow's happiness. NYM K931.

Eclectic NY Professional—Divorced, 30's, male, intelligent, mischievous, sensual and interested in Oriental and Brazilian cultures. Wishes to meet warm, intelligent, slim, curvaceous career woman for pleasures and relationship. Story/phone/photo. NYM E471.

Is Love And Marriage Again—An impossible dream for an attractive, educated, lively, classy, blond, 5'7", Manhattan woman past mid years? If you are male, "my possible dream," write to: NYM E417.

Portfolio Manager—39, 5'10", 185, divorced, Jewish father, loves children, outdoors, country music, art, stock market, desires marriage-minded, easygoing woman with a kind heart, 29-35, who loves children, family life. NYM E444.

Aesthetic, Highly-Educated—Cultured, attractive, 5'3", 42, (looks 30's), Jewish, professional woman. Physically fit, caring, seeks same in a sincere gentleman, 40-55. This Renaissance woman loves the mix of Lincoln Center, the majesty of the Berkshires, the mystery of the ocean, the mania of the dance floor. Phone/photo, if you wish to share a mature, sensual relationship with joie de vivre! NYM K913.

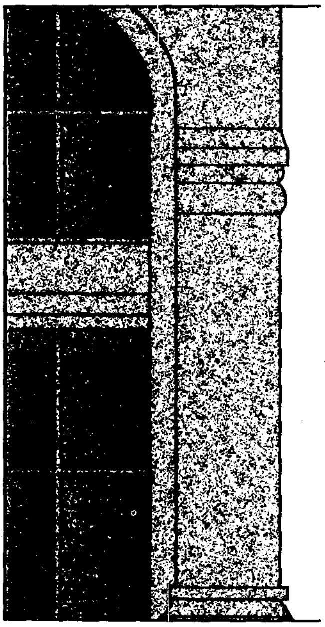
Slightly Shy, Very Pretty—Professional, slim, feminine, big brown eyes, bright, warm, seeks successful, Jewish male, 35-45, for happily ever after. No smokers. Photo. NYM K914.

Hot Enough For You This Summer?—I am a Jewish female who is 32 years old and is desirous of an affectionate and loving Jewish male, between 32-45 years old. If you are an MD or DDS, why don't you come in and see if we can cool off together? Phone/photo, appreciated. NYM E445.

Younger Man—Very handsome, 25, successful, creative type. I seek a smart, sexy, beautiful woman. Photo/note essential, please. NYM E463.

Dynamic Woman Psychotherapist—Attractive, 27, lust for life; loves jazz, photography, sports and good friends. Desires to meet Jewish man of distinction, 27-35, with a heart of gold, a spice for life and a mind that matters. Insighters only. Bio/photo, appreciated. NYM E464.

Starry-Eyed "Botticelli" Woman—27, tall, slim, Jewish, seeks artist to complete my portrait. Searching for gentleman, 28-36, with an adventurous, loving spirit for love, marriage, children and more. NYM K930.



Weekends Are For Play—For this athletic computer scientist from NJ. Seeks Jewish, professional, outdoorsy woman, 34 39, non-smoker, with active brain, t share cross-country skiing, canoeing an tennis. Photo/phone. NYM E465.

Intelligent, Creative Woman—Late 30's seeks serious relationship. Hopes to fin man with whom to talk, argue, laugh an grow. Note/phone. NYM K926.

Pretty, Warm, Jewish Woman, 39—Enjoys dining, dancing and fun times. Seeks professional man, 43-49, for a sharing loving, lasting relationship. NYM K928.

I've Been Called A Dreamer—But I'm hoping to find a smart, pretty, Jewish woman, over 28, with a sense of humor, red or dark hair and her feet occasionally on the ground, who could be interested in marriage and a family with a businessman-attorney, 39, 6'2", athletic, Jewish, handsome, never married, who loves baseball, movies and books and lives in shorts and flip-flops at a southern beach with the best cat in the world. Non-smokers, please send photo/note. NYM K929.

Where Is The NY Lady—Who appreciates a sensitive man, age 30, who has a passion for beach days, quiet times and dining out. She should be Jewish and good to look at, sweet and sincere and ready for a relationship. Waiting to hear from you. Photo, phone. NYM E469.

Tall (5'7"), Pretty, Slim—Divorced, Jewish female, health professional with empty nest. MBA, Manhattan, mildly athletic - can be inspired - seeks male, over 50, frequent traveler, non-smoker, unmarried, who enjoys life. NYM E470.

Vibrant, Attractive, Bright Female—35, with strong interest in music, literature and art, desires to meet attractive, smart, sensitive man with good sense of humor to share adventures. Photo. NYM E472.

Attractive Attorney, 32—Slim, athletic, Jewish, fun-loving, seeks tall, professional man, 30-40 with good sense of humor for lasting relationship. NYM E443.

Seek Attractive Woman—To date Ivy League, black professional male. Send note/photo/number. NYM K927.

Women Between The Ages Of 21-30—Please read this ad. I am a Jewish male Wall Streeter, 30, who is very good-looking, athletic, funny, nice, and bright. If you are very pretty, slim, athletic, bright, and fun to be with, I'd like to hear from you. I am considered to be a good catch. I would expect that you are also a good catch. Phone/photo. NYM E500.

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NEW YORK MAGAZINE

School of American Ballet student performance: Merrill Ashley, Gelsey Kirkland and Colleen Neary. Copyright: Martha Swope, 1967.

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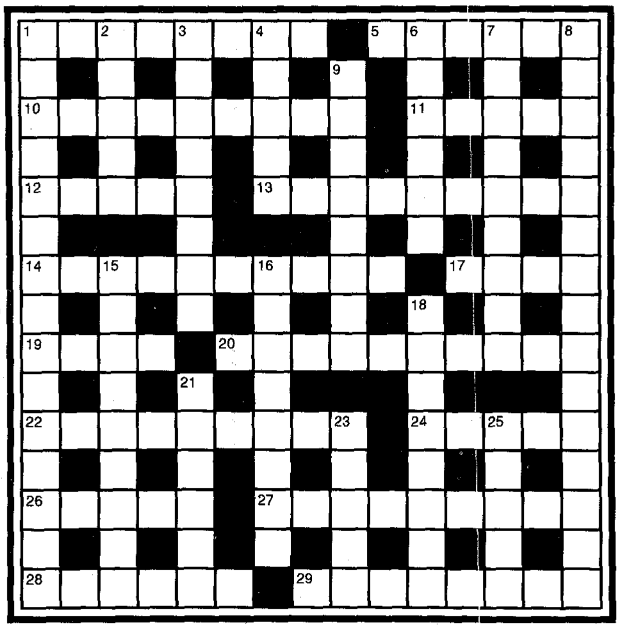
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 The player to make a mar, raise his cap. (5-3)
5 Figures of speech which make a point in the playback. (6)
10 Turning to Saturn a heavenly voyager. (9)
11 She would lose her head for a song. (5)
12 Boy without a copper is the opposite of a nobleman. (5)
13 After a morning in prison is holding a bunch of flowers. (9)
14 He tells what has been happening to wanderers scattered about the east. (10)
17 Ring people to give a warning. (4)
19 Entertainers needed by keen sailors. (4)
20 Stand shoulder to shoulder when people with peculiar ideas are about to suffer defeat. (5, 5)
22 Complaint given the OK in Oriental Express? (9)
24 Fielder caught a lot of balls. (5)
26 Landlord now displaced by the Queen. (5)
27 Exultant as a bird given a ring. (9)
28 Ball which shows there is nothing in getting Kerry out. (6)
29 Concerned with being in the money sent back for asylums. (8)



DOWN

1 It is irregular for the company to deny manners, so be formal. (5, 2, 8)
2 Room to be included in what tickles the fancy. (5)
3 Something amusing with a wave in it. (8)
4 General without love or money. (5)
6 See through a noise. (6)
7 Fruit takes up one tiny bit inside someone. (9)
8 Signs of rank or standard. (5, 3, 7)
9 Met Spurs masquerading as cricketers. (8)
15 If we abandoned one of our own people, it would be more serious. (9)
16 Marriage resulting from penniless embraces. (8)
18 March badly in tune as amateur. (8)
21 Look hard about five or go without. (6)
23 Appropriate place when it is hot in a French resort. (5)
25 Put one in a little book with a flower. (5)

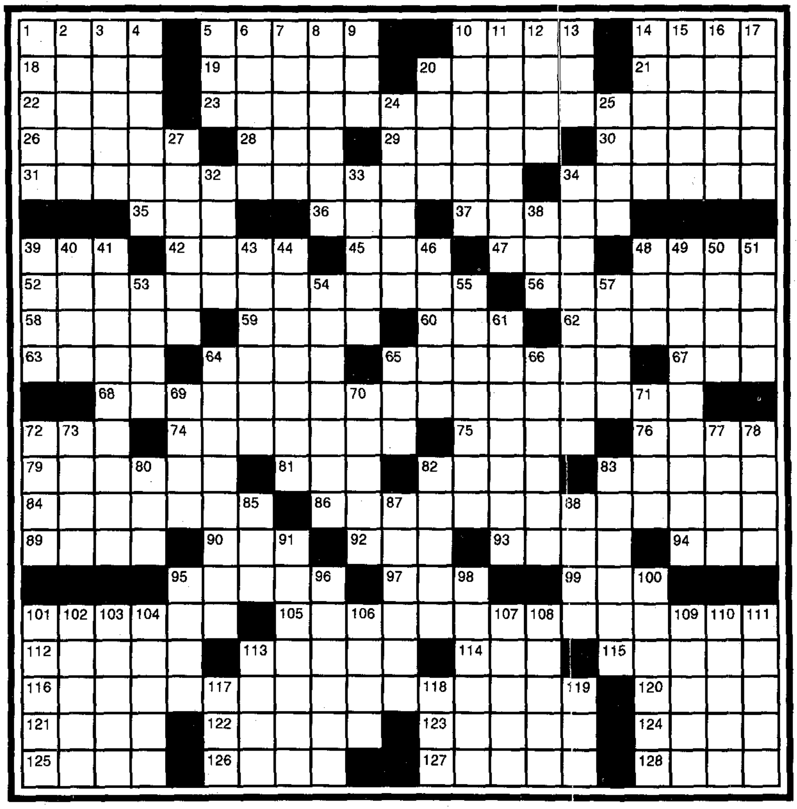
‘ON HIGH’: ‘CUE’ CROSSWORD•BY MAURA B. JACOBSON

ACROSS

1 Short time periods
5 Awaiting the pitch
10 Paid athletes
14 Malay canoe
18 Audiences do it
19 Tennessee county
20 Smelly
21 Birds of fable
22 In the chips
23 Why I'm frightened?
26 Mexican of yore
28 Sense of pitch
29 Emerson form
30 First name in makeup
31 John Milton's Las Vegas lament?
34 Armadas
35 Before
36 Inflation letters
37 Gnaw into
39 Scatter seeds
42 Gone by
45 Moonmobile
47 Oneself: Fr.
48 Leoncavallo opera
52 Weighty entrance?
56 Tailored
58 Bradley namesakes
59 In —— (routinized)
60 Mariner's milieu
62 Private places
63 Lassie's colleague
64 Round cheese
65 Ring-shaped
67 Theatrical show-off
68 Introductory question?
72 Pub quaff
74 Do art repair
75 Caen's river
76 Power source
79 She played Oakley
81 Dombey's relative
82 Gave a stage signal
83 Utah Canyon
84 Make too high an offer
86 St. Peter's aides?
89 Nanny's offspring
90 Serbian city
92 Draw on a straw
93 Coburg's partner
94 Dawn goddess
95 Lithe
97 Just bought, in Bonn
99 Wonderment
101 Ethical code
105 The Beatles, to their fans?
112 Alamogordo's county
113 Lady Nancy
114 That, Spanish style
115 Stingless bee
116 —— over (uplifting advice?)
120 Styptic substance
121 "—— real nowhere man"
122 Timeless: poetic
123 Pompeii sights
124 Spare or radial
125 Greek Mars
126 Clothing: slang
127 Sudden outpouring
128 Capital in 111-Down

DOWN

1 Ort
2 Stowe slave
3 Desert flora
4 Globe
5 Tributary
6 Trifled
7 Unificationist faith
8 Mob-rule advocate
9 Hawaii, once: abbr.
10 Puckered fabric
11 Scotto and Tebaldi
12 "Time —— Hands"
13 Piggery
14 Unlyrical writing
15 Itinerary
16 Eightsome
17 Incinerator residue
20 —— buco
24 Small bullet
25 Thaw
27 Half a Texas city
32 Phobia
33 Dazzling effect
34 Fonda film (1964)
38 —— tee (exactly)
39 Athenian arcade
40 Electrical units
41 Survived
43 Soles of plows
44 Despots
46 Intermediate, in law
48 Buddhism offshoot
49 Original model
50 Zeno's initial
51 Bede of fiction
53 Highlands hill
54 Eucalyptus
55 Mailed away
57 Oahu staple
61 Illustrator Beardsley, et al.
64 Soirée times
65 Gallic soul
66 —— hand (helps)
69 Part of UAR
70 Ocean eagles
71 Word with avis
72 Berserk
73 Jacob's third son
77 —— Rios, Jamaica
78 Military eatery
80 Bride's title
82 Assayer's cup
83 Made tea
85 MIV, halved
87 Mrs. Tanqueray's creator
88 Quiz
91 Cut drastically
95 Baseball brother
96 Sets foot in
98 Exhausts the supply of
100 Misprints
101 Coffee flavoring
102 Alternative
103 Songstress Della
104 Hanging tapestry
106 Graduation garb
107 Port of old Rome
108 Black out
109 Kind of geometry
110 Acclimate by practice
111 Neighbor of Oman
113 Japanese conquest, W.W. II
117 Sofa, converted
118 Els
119 More S. than E.



Solutions to last week's puzzles appear on page 104.

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PURE PREMIUM
100% Pure
Florida Squeezed Orange Juice
Pasteurized
NOT FROM CONCENTRATE

Feel the freshness. It's pure Tropicana.®

Shade your morning with a lush taste that is so fresh, so pure, so natural.
Tropicana Pure Premium® is only Florida oranges, with nothing added, nothing taken away.
The fresh feeling could only be one. Tropicana Pure Premium.

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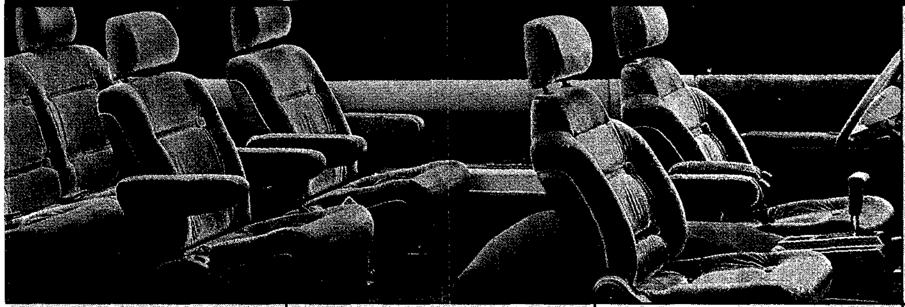
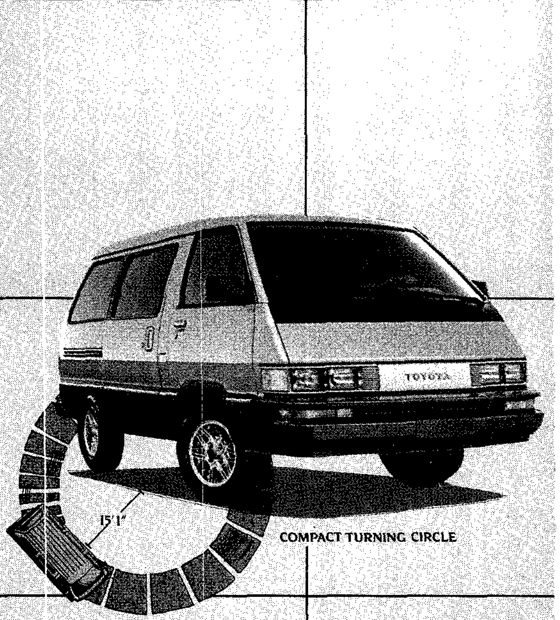
TOYOTA VANS





WIDE OPEN SPACES

Toyota's WonderWagon has enough room to pack in the troops, seven passengers, or even a load of antiques. The quick-release rear and middle seats are a snap to remove. It also packs in a 2.2 liter engine with plenty of get-up-and-go for your dashes from home, to school, to lessons. Yet it still packs in great mileage.* Maneuver yourself into Toyota's WonderWagon—you and the troops deserve its style.

GETS INTO TIGHT PLACES

Toyota WonderWagon's 15'1" turning radius makes it a cinch to handle in traffic and tight parking spots.

Get More From Life... Buckle Up!

PLENTY OF ROOM TO MANEUVER THE TROOPS.

WHO COULD ASK **TOYOTA** FOR ANYTHING MORE!

*EPA estimated 21 City MPG/EPA estimated 23 Hwy MPG with 4-speed automatic overdrive transmission.

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